

TOSCANINI AND MOLINARI AGAIN FOR PHILHARMONIC

Third Conductor to Open Season Not Yet Chosen—Klemperer, Walter and Younger Leaders Being Considered—Mengelberg Definitely Out—Furtwängler Declines New York Engagement

WITH Toscanini and Molinari definitely re-engaged for next season and Mengelberg not to return, the directors of the New York Philharmonic-Symphony are still considering various conductors for the opening span of next winter's concerts. The major part of the 1930-31 schedule has now been decided. Though no official announcement has been issued by the Society, MUSICAL AMERICA is able to state with certainty that Arturo Toscanini will take the baton at the beginning of the ninth week, and will be followed by Bernardino Molinari for a period of five weeks; after which the former will return to conclude the season.

"No conductor has been chosen yet for the first eight weeks of the season of the Philharmonic-Symphony," Arthur Judson, manager of the orchestra, stated on Thursday of last week to a representative of MUSICAL AMERICA, "although many conductors of standing have been considered for the post."

Rumor has it that among the most distinguished who are under consideration are Otto Klemperer and Bruno Walter, though Mr. Judson could not confirm this rumor. Wilhelm Furtwängler, on whose services the Philharmonic-Symphony retained an option, has definitely announced that he will remain in Europe. A number of the directors of the Philharmonic-Symphony are said to favor the appointment of a younger man to the post.

(Continued on page 4)

Nine Win Guggenheim Fellowships

NINE American musicians have been awarded fellowships in music by the Guggenheim Memorial Foundation. The composers so honored are Carl Ernest Bricken, Mendham, N. J.; Ruth Porter Crawford, New York; Robert M. Delaney, Santa Barbara, Cal.; Otto Luening, New York; Quincy Porter, New Haven, Conn.; Randall Thompson, Montclair, N. J.; and Mark Wessel, Bronson, Mich. Roy Dickinson Welch, professor of music at Smith College, and Dr. Carroll Cornelius Pratt, assistant professor of psychology at Harvard, have been granted fellowships to continue their work in the history and psychology of music, respectively.

New Taylor Opera, "Peter Ibbetson," Due Next Season at Metropolitan

AN American opera, Deems Taylor's setting of "Peter Ibbetson," is among the novelties predicted for next season at the Metropolitan. Reports and rumors of other new productions have settled down to the following: Wagner's "Flying Dutchman," Suppe's "Boccaccio," Mascagni's "Iris," Rossini's "William Tell," and possibly Massenet's "Hérodiade."

All except the Taylor score are revivals of works already known here, though the Massenet and Suppe works are new to the Metropolitan. The former has figured heretofore in theatres devoted to operetta rather than opera. "Hérodiade" was a venture of Hammerstein's at the Manhattan in 1909. "Iris," which was given at the Metropolitan in 1908 and again in 1915, was revived this season in Chicago.

Word has gone forth unofficially that Mr. Taylor's second operatic venture, founded upon du Maurier's novel, is well on the way to completion and will be produced by the Metropolitan next spring. Probabilities as to the cast include Edward Johnson as Pierre Pasquier, afterwards Peter Ibbetson; Lawrence Tibbett as Colonel Ibbetson, and Lucrezia Bori as Mary Seraskier, afterwards the Duchess of Towers. Tullio Serafin is conjectured as the conductor.

Mr. Taylor has written his own libretto. It is said to be in three acts and nine scenes. It is definitely known that part of the piano score is now in the hands of Mr. Taylor's publisher, J. Fischer and Bro., and it is expected that the work will be completed and scored during the summer.

Du Maurier's novel appeared in serial form in *Harper's Magazine* in 1891. A play based on it was brought out in this country in 1917, with John Barrymore in the name part, Lionel Barrymore as Colonel Ibbetson, and Constance Collier as the Duchess.

It is Mr. Taylor's third choice for an operatic subject, the first having been Heywood Brown's play, "Gandle Follows His Nose"; the second, Elmer Rice's "Street Scene," which he finally abandoned, though he announced that he would probably return to it later. Mr. Taylor has announced that, in form, the libretto will be "a sort of loose blank verse in which the words may be sung."

League of Composers Fund to Be Used to Commission New Works

The proceeds of the stage presentation of Stravinsky's "Le Sacre du Printemps" and Schönberg's "Die glückliche Hand" at the Metropolitan on April 22 will be used for the encouragement of original compositions for the theatre and concert hall, declares a statement of the executive board of the League of Composers. "The purpose is to bring into existence a body of new works, specially ordered, from either Americans or Europeans, with the assurance to the composer of a public presentation of the finest order," an announcement states. "It is the hope of the League thus to stimulate particularly the development of experimental ventures in ballet, pantomime and opera."

Weill Opera Premiere Ends in Riot

LEIPZIG, March 10.—A stormy world premiere, given Kurt Weill's new opera, "Rise and Fall of the City Mahagonny," at the Leipzig Opera tonight, ended in one of the worst theatre "scandals" in years. Whistling and booing began during the first act. Conductor Brecher had to cut short the finale and at the close there was a fifteen-minute riot which the police were called in to end. The score, on a libretto by Bert Brecht, is an attempt to apply the jazz methods used in Weill's revision of the "Beggar's Opera" to grand opera.

Bloch Awarded Annual Stipend to Give Time Solely to Composition

SAN FRANCISCO, March 20.—A fund of \$100,000 has been set aside by the family of the late Rosa and Jacob Stern, wealthy music lovers, to provide Ernest Bloch, noted San Francisco composer and conductor, with an annual income of \$5,000 for ten years, it was announced recently. It is the wish of the Stern family that Mr. Bloch be free to devote himself to composing.

The fund is to be kept intact by the University of California. After the specified ten years, the income will be used by the university to found a chair of music and to provide music scholarships.

Mr. Bloch is to accept no permanent employment while he is recipient of the income. He has announced that he will not return to the San Francisco Conservatory of Music as director next year. His epic rhapsody, "America," won the MUSICAL AMERICA prize in 1928.

Jacob Stern was of the pioneer Stern family in California. He was a brother of the late Sigmund Stern and a member of the firm of Levi Strauss and Company. From early days he and his wife displayed an intense interest in music.

ST. LOUIS OPENS SYMPHONY DRIVE

Will Raise \$750,000 Guarantee—Three Leaders Booked

ST. LOUIS, March 20.—Coincidental with the announcement by the St. Louis Symphony Society of a drive for a guarantee fund of \$750,000, an announcement of next season's plans has been issued by William E. Walter.

The guest conductor system for the orchestra will again prevail. Contracts have already been signed with E. Fernandez Arbos, the eminent Spanish conductor, Georg Szell of Prague and Emil Cooper, Russian conductor, who

URGE COMPOSERS' CASE IN HEARING ON COPYRIGHT BILL

Before House Committee on Patents, Witnesses for Musicians and Publishers Assert That Creative Worker Is Not Getting His Due Under Present Royalty Rates on Reproductions

WASHINGTON, March 20.—Charges that the composer is being deprived of the rightful rewards of his labors were made before the House Committee on Patents on March 4. The occasion was the hearing on the Vestal Bill to amend the copyright laws of 1909, so as to remove the maximum royalty of two cents for each record or music roll in the mechanical reproduction of works.

Gene Buck, president of the Society of Composers, Authors and Publishers, the first witness, urged that the present "compulsory licensing clause" in the present law be removed, charging that "fly by night" composers and irresponsible producers of music were pirating original compositions, and that no protection is afforded their creators.

Nathan Burkan, general counsel for the society, also strongly urged the enactment of the Vestal Bill. But he suggested an amendment to the bill, providing that the 1909 law shall be repealed "in respect of the works copyrighted after this act shall take effect; but all such provisions shall continue in full force and effect in respect of works copyrighted subsequent to July 1, 1909, and before this act goes into effect."

In presenting his amendment, Mr. Burkan recited instances of radio broadcasters and manufacturers of sound pictures who control music publishing houses and producers of mechanical music. He alleged that creators of the music used by them in some instances are not receiving a penny for their work because of a pernicious licensing law. He urged that independent creators of music be given protection by revising the present law.

Following Mr. Burkan, the committee

(Continued on page 23)

has this season led performances of the Chicago Civic Opera.

Mr. Arbos will open the season as he did this year. If certain leaders' time can be extended, there will be only three conductors instead of four, as in the past three seasons. However, to avoid such a contingency, negotiations are under way with another leader.

Soloists engaged include Claire Dux and Heinrich Schlusnus, singers; Walter Gieseking, David Barnett, Jose Iturbi, Carlo Zecchi and Ildebrando Pizzetti, pianists, and Efrem Zimbalist, Nathan Milstein and Yelley d'Aranyi, violinists. Other artists may be engaged.

SUSAN L. COST

Chicago Symphony Gives American Premiere of Russian Composer's Work

Prokofieff Conducts His Divertimento and "Pas d'Acier" Music and Plays His Concertos Under Baton of De Lamarter—Stock Revives Strauss's "Domestica"—Recital Roster Provides Rich Novelty

CHICAGO, March 20.—A first performance in America of Serge Prokofieff's Divertimento, and the local premiere of the same composer's music from his ballet, "Pas d'Acier," were features of the Chicago Symphony concerts of Feb. 25 and 28 and March 1. On these occasions Mr. Prokofieff played and conducted his own compositions and Eric De Lamarter presided over the orchestra, Mr. Stock being absent on a mid-winter vacation.

The program for Feb. 25 was as follows:

Overture, "Husitaka" Dvorak
Serenade in D Major "Haffner" Mozart
(Violin obbligato by Jacques Gordon)
Concerto for Piano, No. 1, Op. 10 Prokofieff
Ballade, "Tam O'Shanter" Chadwick
Divertimento, Op. 43 Prokofieff
(First performance in America)

The program for Feb. 28 and March 1 included:

Symphony in G Major "Oxford" Haydn
Concerto for Piano, No. 2 in G Minor, Op. 16 Prokofieff
"Alborada del Gracioso" Ravel
"Gymnopédies" Satie
"Le Pas d'Acier," Op. 41 Prokofieff
(First performance in Chicago)

In the Divertimento, the composer juggles with the "abstract" theory of music, which seems to consist in the development of a single pattern, much like the plan followed by Bach in his "Inventions." The twentieth century product, however, can hardly be said to have the same value as its eighteenth century prototype. As for the "Ballet of Steel," Wagner in the Niebelheim scene in "Das Rheingold" seemed to have done the thing much better. As pianist, the composer overcame creditably the difficulties of the works.

The orchestra played consistently well, if with none too much emphasis, under Mr. De Lamarter. The Haydn work was a welcome revival, and the Ravel and Satie pieces brief moments of unalloyed delight. Mr. Gordon's contribution to the Mozart were examples both of style and superb violin playing.

"Domestica" Revived

After seventeen years, and for only the second time within the organization's history, Frederick Stock put Strauss's "Domestica" Symphony on the programs of the Chicago Symphony for Feb. 21 and 22. Mischa Mischakoff, recently appointed concertmaster for next season, was the soloist.

The program for the concert was as follows:

"Intermezzi Goldoniani" Bossi
Sinfonia Domestica Strauss
Concerto for Violin in D Major, Tchaikovsky
Mr. Mischakoff

Though today stirring no controversy by its realistic portrayal of a baby's wails at this late date, the performance of the programmatic Strauss work was excellent and elicited much applause. The Bossi suite, absent from the programs for many years, is music worthy an occasional hearing. Mr. Mischakoff offered a most enjoyable version of the familiar concerto, in which restraint and purity of tone were prominent. The

public interrupted the movements with prolonged applause and recalled the artist repeatedly.

Recitalists Welcomed

A sold-out house greeted the annual recital appearance of Beniamino Gigli, at Orchestra Hall on March 2. The encores almost equaled in number the already generous printed list. The favorite singer was in good voice, providing the maximum of enjoyment for his hearers. He was assisted by Anna Hamilton, soprano, and Miguel Sandoval, accompanist.

Mischa Levitzki returned for his annual recital at the Studebaker Theatre on March 2 before a large following.

Winifred Macbride provided considerable reason for esthetic enjoyment of a wide range of piano music in a recital at the Playhouse on Feb. 23. Clara Rabinovitch played at the Studebaker Theatre on the same date, disclosing a facile mastery of the keyboard. A gifted newcomer, Mildred Titcomb, made her debut at the Playhouse on March 2. Adelaide Berkman, a young Chicago pianist recently returned from study abroad, played at the Civic Theatre on Feb. 23, disclosing a nice sense of style, and a forceful, spirited manner of interpretation. Sylvio Scionti and Stell Anderson played a program of two-piano music at Kimball Hall on Feb. 20.

The violinists were headed by Jascha Heifetz, who gave the first recital to be held in the Civic Opera House on Feb. 23. The superb polish and finish of this artist's playing was never more in evidence. Michel Wilkomirski, a resident artist, played at the Civic Theatre on March 2, varying the usual formula of violin recital programs by including the Beethoven Concerto.

Ensembles Presented

The Civic Orchestra of Chicago gave its second concert of the season at Orchestra Hall on Feb. 23, Eric DeLamarter and Franz Polesny conducting. Sarah Ann McCabe, soprano, was the soloist.

The Chicago Mendelssohn Club gave a concert at Orchestra Hall on Feb. 20 under the direction of Calvin Lampert.

Philharmonic Plans

(Continued from page 3)

It is expected that a decision of the board of directors will be made before the end of the season a month hence, as it is desirable that the schedule for next year be settled before the departure of Toscanini and the orchestra on their tour of Europe.

Mr. Furtwängler, in a press dispatch from Berlin dated March 13, was quoted as saying that he considers his work in Europe too important to leave and that he would not take the position as leader of the Philharmonic-Symphony left vacant by Mengelberg. Furtwängler conducts both operatic and orchestral concerts in Berlin and also leads a series in Vienna.

Orchestra's Tour Prepared

The Philharmonic-Symphony, on the conclusion of its season under Toscanini, will embark on its first tour of

Boston Hears Notables in MacDowell Benefit

BOSTON, March 20.—Musical notables appeared in a benefit for the MacDowell Colony, before more than 800 music-lovers, in the Hotel Statler ballroom, on the morning of Feb. 19. Mrs. MacDowell was prevented by illness from taking part in the program. Philip Hale, music editor of the Boston Herald, in his introductory remarks, urged all who admire MacDowell's music to insure the financial welfare of the colony. Olga Samaroff, Ernest Hutcheson and John Erskine played on three pianos the Bach Concerto in D Minor. May Peterson sang an aria from Mozart's "Nozze di Figaro." Felix Salmon, with Mr. Hutcheson, played the Beethoven Sonata in A Major for piano and 'cello. Mr. and Mrs. Felix Fox performed MacDowell music, transcribed for two pianos by Mr. Fox. Professor Erskine described the life at the colony with lantern slide illustrations. W. J. P.

John Goss, English baritone, showed refreshing manner and unusual taste in the choice of his songs, as the soloist.

The Chicago Treble Clef Quartet, of women singers, gave an interesting program at Kimball Hall on Feb. 27. Mary Burns McClean, soprano, sang at the Cordon Club on Feb. 24. Esther Block, soprano, gave a debut recital at Curtis Hall on March 2. Carlile Tucker, baritone, offered a program of songs by American composers at the Cordon Club on March 2.

Jurien Hoekstra, baritone, and a member of the faculty of the Columbia School of Music, was the guest artist at the Twilight Musicales of the Beachview Club on March 2, with Robert Macdonald as accompanist.

Lucille Wachtel, soprano, was soloist on the same series of programs on Feb. 23.

Minna Krokowsky, violinist, gave a series of three Period Recitals in the homes of prominent music patrons during the month of February.

ALBERT GOLDBERG

23 concerts in European cities with this conductor. According to reports received from abroad, the houses for these concerts are already practically sold out.

The orchestra in its full strength of 114 musicians and four staff members will sail on April 23 on the De Grasse. The first concert is scheduled for May 3 at the Paris Opéra, with a second program in the same house on May 4.

The further itinerary is as follows:

Tonhalle, Zurich, May 6; La Scala, Milan, May 8 and 9; Teatro Regio, Turin, May 10; Augusteo, Rome, May 12 and 13; Teatro Politeama, Florence, May 14; Tonhalle, Munich, May 16; State Opera, Vienna, May 18; Musikverein, in the same city, May 19; Varosy Theatre, Budapest, May 21; Lucerna Hall, Prague, May 23; Gewandhaus, Leipzig, May 25; State Opera, Dresden, May 26; Philharmonie Hall, Berlin, May 27 and 28; Palais des Arts, Brussels, May 30; Albert Hall, London, June 1 and 4; Queen's Hall, in the same city, June 2 and 3.

The Gewandhaus concert will be the first appearance by a visiting orchestra in this historic hall. The Berlin concerts will be a part of the 1930 Music Festival. The London concerts will mark Toscanini's debut in that city.

CHADWICK FETED IN ROCHESTER

Concert Devoted to Works of Noted Composer

ROCHESTER, March 20.—A concert in the American Composers' series, given at Kilbourn Hall on March 6 by an orchestra of sixty-five players from the Rochester Philharmonic, Dr. Howard Hanson conducting, assisted by the Chadwick Choral Club, Eva Wanamaker, director. It was devoted to music by Dr. George W. Chadwick, who was the guest of honor. The Chadwick Choral Club was organized five years ago by Mrs. J. P. Calahan, a former student of the New England Conservatory of Music, who is the club's permanent chairman.

The program consisted of a Suite for Orchestra, composed in 1907; three choral numbers, "Tantum Quando" from "Noël," Mary's Lullaby and "Silently Swaying"; two symphonic poems, "The Angel of Death" and "Tam O'Shanter," and the Overture, "Rip Van Winkle." "Tam O'Shanter" was the most recently written and most modern in style. The music is very richly orchestrated.

After Dr. Chadwick had acknowledged the introduction at the end of the program and accepted a present from the choral club, presented by Myrtle Kime, its president, Dr. Hanson conducted the orchestra in a Fanfare which he had written for the occasion. The audience packed the hall and was most cordial in its applause.

Gerald Kunz, violinist, and Max Landow, pianist, both members of the Eastman School of Music Faculty, gave a delightful sonata recital in Kilbourn Hall recently, in the Tuesday series of Chamber Music recitals.

The concert season at the Eastman Theatre was concluded on March 7, with a recital by Rosa Ponselle. In spite of inclement weather, this event drew the largest crowd of the season. The soprano's magnificent singing was much applauded. The accompanist, Stuart Ross, also played solos.

Eastman Orchestra Heard

The Eastman School Orchestra, Samuel Belov, conductor, was heard in an excellent concert at the Eastman Theatre on Friday afternoon, March 7, by a large audience. Harry Friedman, violinist of the Hochstein String Quartet, and a student at the school, played the Bruch D Minor Concerto with beauty of tone and sympathetic interpretation. A feature of the program was the first performance of an Overture, "Monsieur Beaucaire," by Gustave F. Soderland, a graduate of the school and a member of the faculty, who conducted as guest. The music was modern in treatment and colorful in orchestration. Other numbers on the program, conducted by Mr. Belov, were the Dvorak "New World" Symphony and Sibelius's "Finlandia," played with freshness and vitality.

MARY ERTZ WILL

Gigli and Fittzu to Sing for Charity

Beniamino Gigli will give his last recital this season at Carnegie Hall on the evening of April 6. The proceeds will be donated to the Italian Hospital for its new building. Anna Fittzu, soprano, will share the program, giving an aria and a group of songs, and singing a duet with Mr. Gigli.

Prussian Legislature Considers Aiding Cause of Opera

Bill Before Diet Asks Appropriation for Provincial Theatres—Proposal to Close Berlin's Kroll Opera Meets Strong Opposition—Debut of Pinnera in "Aïda" and Bow of American Woman Conductor Haïled—Revised Version of Berg's "Wozzeck" and German Adaptation of "Cenerentola" Are Novelties in the Provinces

By Geraldine deCourcy

BERLIN, March 10. — The critical financial situation of the major portion of Germany's opera houses has at last become such a burning question, and the need of some kind of official succor so imperative in many instances, that the matter finally came up for discussion in the Prussian Diet on March 1. The result was that a bill was presented providing for the appropriation of 600,000 marks (approximately \$143,000) for the relief of some of the provincial theatres during the fiscal year 1930. The sum in question is to be obtained by material retrenchments in some of the other Prussian theatres.

In the event that this bill is passed, and there is every likelihood that it will be, the first sacrificial victim will probably be the much-discussed Kroll Opera in Berlin. In the seven stormy years of its present administration, this house has been the target of every kind of musical and political sharp-shooter with a personal axe to grind. As reports and appeals have been pouring in from the other music centres in the country, the pros and cons of several different solutions have absorbed the attention of theatrical interests in the capital. However, in view of the fact that Berlin maintains three opera houses, whereas other cities such as Coblenz, Heidelberg, Königsberg and Breslau have to envisage the possibility of dispensing with opera altogether next season because of the tremendous deficits, it was perhaps quite natural that the solution most in the foreground should be the elimination of the institution which has been nothing but a bone of contention since its inauguration in 1922, under the artistic opprobrium of a so-called "people's theatre."

Stormy History of Theatre

In 1919 the "Volksbühne," a social organization sponsoring the cultural fare of the masses, conceived the idea of taking over the famous old Kroll Opera House and, after its complete renovation, of using it for the musical side of this organization's activities. Plans were accordingly drawn up and work begun, but after an expenditure of some three million marks, the tidal wave of inflation wiped out the society's funds. The whole project fell into the lap of the State for a paltry quarter of a million marks and an agreement whereby the organization was to have full use and administration of the building for a period of twenty-five years. The latter clause is the present fly in the butter of the economists, as the directors of the organization now threaten to take the matter to the courts if the bill is passed in its present form.

The Civic Opera in Charlottenburg has expressed its willingness to give full liberty of action to Klemperer and Legal, the present artistic heads of the Kroll theatre, and to set aside the stipulated number of seats for the members and associates of the Volksbühne. But the latter feel that such a solution is entirely inadequate, so far as their own interests are concerned, to say nothing



Photo Schmidt

A Scene from Jacques Ibert's "Angélique," at the Kroll Opera, Berlin

The Berlin premiere of Jacques Ibert's comic opera, "Angélique," was given recently with considerable success at the Kroll house. This opera with a book by Nino, translated for the local premiere, tells the farcical story

of a medieval husband who offers his wife—a notorious scold—for sale. The only purchaser who can be found is the Devil, and even he rues his bargain. In the end she repents her misdeeds and the husband misses her nagging so

much that he begs that she be restored to him. The setting of the opera is a little provincial French village. Both book and music of the work are attractive. The score is a sparkling one in the modern manner.

of the fact that it will greatly decrease the number of performances open to the general public. The latter does not profit by the reduced prices accorded the regular subscribers of the organization. To emphasize their contention, they point out that under the present arrangement their contracts with various social organizations assure the opera house a fixed income and reduce the State's participation to a sum of 2.75 marks per ticket, as against four marks per ticket in the State Opera.

Furthermore, there are many who feel that Klemperer has made this institution one to be reckoned with artistically. They believe that Berlin needs

such a house, devoted to the cultivation of contemporary art, especially at this time when it is becoming so increasingly difficult to include modern compositions in the regular repertoire. They assert that the Kroll theatre thus provides financial and inspirational assistance to scores of gifted young composers and creators, who would otherwise lack means and opportunity for obtaining a hearing.

Striking out the personal element, the question resolves itself into one of material expediency versus art, an argumentative field in which all prophecies fail when "high-thoughted seers hold converse." However, it would seem to be

a great pity to restrict or deprive Berlin altogether of the progressive influences now at work at an institution which, even in the face of inadequate vocal material and the rather subtle drawbacks attendant on a plan of operations cut to the measure of a social campaign, has pressed steadily onward in its avowed mission of artistic experimentation.

Pinnera in Stage Debut

An operatic debut which was immensely gratifying to all Americans was that of Gina Pinnera, the American soprano, at the State Opera on Feb. 21 as Aïda. Mme. Pinnera, whose German career has been one unbroken series of conquests since her first appearance last December, was confronted with the difficult task of a first operatic appearance practically without rehearsal and in the company of such seasoned artists as Heinrich Schlusnus, Margarete Arndt-Ober and Otto Helgers, an ordeal for the most routinized of singers. However, such inherent beauty of voice is in itself a great operatic force, and such a sure background of musical and dramatic instinct as Mme. Pinnera's is proof against all pitfalls. So that the evening was not only the triumph of a glorious voice but of

(Continued on page 31)

Partial List of Sales Agencies for MUSICAL AMERICA in Europe

BERLIN.....	Bote & Bock, Tauentzienstrasse 7-b
.....	Raabe & Plathow, Potsdamerstrasse 21-a
BREMEN.....	Praeger & Meier, Am Wall
CASSEL.....	Walter Simon, Staendplatz 13
COLOGNE.....	P. J. Tonger, Am Hof 30-36
COPENHAGEN.....	Wilhelm Hansen, Gothersgade 9-11
DRESDEN.....	F. Ries, Seestraasse 21
MUNICH.....	Otto Bauer, Maximilianstrasse 5

BOSTON SYMPHONY PLAYS NOVELTIES

New Works by Gruenberg
and Schönberg Led by
Koussevitzky

BOSTON, March 20.—The Boston Symphony presented several interesting novelties recently.

At the Feb. 21-22 concerts were given the Haydn Symphony in D Major, with the horn call, Lazar's Concerto Grosso, No. 1, in the old style, and de Falla's "Nights in the Gardens of Spain," in which Jesús Sanroma, pianist, was the soloist, and Gruenberg's "Jazz Suite."

On Feb. 28 and March 1, Dr. Koussevitzky presented the Bach prelude and Fugue in E Flat, arranged for orchestra by Schönberg. Mr. Burgin, concertmaster, was the soloist in Sibelius's Concerto in D Minor. The same composer's Sixth Symphony and a magnificent interpretation of the Prelude and "Liebestod" from "Tristan and Isolde" concluded the concert.

Mischa Levitzki, pianist, gave a stirring recital in Jordan Hall on Feb. 20. His program included Bach, Schumann, Liszt and Chopin. An International Festival of Music was held in Symphony Hall on the afternoon of Feb. 22.

Louise Homer, accompanied by her daughter Katherine, and Luella Melius appeared in joint recital in Symphony Hall on Feb. 23. Mme. Homer sang songs by Brahms, Carpenter, Sidney Homer and Saint-Saëns. Mme. Melius gave songs by Hugo Wolf, Rimsky-Korsakoff and American composers. The recitalists sang duets from Rossini's "Stabat Mater," and Puccini's "Madame Butterfly."

Paul Bregor, Boston pianist, played in Jordan Hall on the same afternoon. His program, containing numbers by Schumann and Chopin, revealed his sterling musicianship. Suzanne Dabney, soprano, and Madeleine Monnier, cellist, gave an interesting recital in Brown Hall on Feb. 25. Rachel Morton, dramatic soprano, gave a spirited recital at Jordan Hall on Feb. 25.

Nikolai Orloff, Russian pianist, returned to Jordan Hall on the afternoon of March 1. His program, made up of selections of Scarlatti, Dandrieu, Beethoven, Schumann, Scriabin, Debussy and Chopin, was played with carefully conceived dramatic effect.

Richard Crooks, tenor, gave a recital in Symphony Hall on the afternoon of March 2. Songs by Rachmaninoff and Rimsky-Korsakoff were interpreted with fervor. He was ably accompanied by Rudolph Gruen, who also played a group of solos. Beniamino Gigli and Anna Fittz were heard in recital on Feb. 26 at the Hotel Statler.

MORRIS C. HASTINGS

Thomas Engaged for Three Years by Philadelphia Opera

PHILADELPHIA, March 20.—Mrs. Mary Louise Curtis Bok, chairman of the Philadelphia Grand Opera Company, has announced that John Charles Thomas, American baritone, has signed a three-year contract with the company. Although he has sung leading roles at La Monnaie in Brussels and elsewhere in Europe, Mr. Thomas's opera appearances in America have been confined to the Philadelphia Grand Opera Company and the Los Angeles Opera Company. His next appearance this season with the local company will be on April 10 in "Masked Ball."

"Sadko" Benefit for Children



Photo, Harold Stein

Edward Johnson, of the Metropolitan, and Rosamond Pinchot Gaston, niece of Mrs. I. N. Phelps Stokes, President of the New York Kindergarten Association, are shown on a visit to the Kindergarten Headquarters. Before her marriage, Miss Pinchot gave notable performances as the Nun in Reinhardt's "The Miracle"

A SPECIAL matinee performance of Rimsky-Korsakoff's "Sadko," with Edward Johnson in the title role, will be given at the Metropolitan on March 26 for the benefit of the New York Kindergarten Association, which forty years ago established the first free kindergarten in this city and has since expanded phenomenally to meet the needs of the metropolis.

Mr. Johnson recently investigated the work that is being done in the main building of the association. The tenor's interest in the early education of children is one of the paramount ideals of his life. His sponsoring of music for children, which is now being carried on on a wide scale in his native city, Guelph, Ontario, is a matter of history, for he not only put Guelph on the musical map but endowed it with scholarships for a long period of years and interested others in doing likewise. Mr. Johnson personally assists in this work in many ways. He sang at the first Canadian Festival last year, after having planned the work the previous year at the time he made arrangements for the scholarship endowments.

The officers of the kindergarten association are: Mrs. I. N. Phelps Stokes, president; Mrs. William H. Moore, first vice-president; Daniel S. Remsen, second vice-president; Nicholas Murray Butler, third vice-president; Samuel Sloan, treasurer, and Arthur M. Chase, secretary. Members of the opera benefit committee are: Mrs. William H. Moore, chairman; Mrs. A. Taylor Jones, vice-chairman; Mrs. D. Fairfax Bush and Samuel Sloan.

Gabrilowitsch to Appear in Recitals Next Season

Ossip Gabrilowitsch, conductor of the Detroit Symphony and Philadelphia Orchestras, will be available for a limited number of piano recitals during 1930-31. These concerts will be arranged by Concert Management Arthur Judson, Inc.

MRS. LANIER HEADS THE FRIENDS OF MUSIC AGAIN

Founder of Society Resumes Office She
Resigned from Last Fall—Other
Officers Chosen

Mrs. J. F. D. Lanier was again elected president of the Society of the Friends of Music and Mrs. Marius de Brabant, Willard V. King and William M. Sullivan were elected vice-presidents, by unanimous vote, at the annual meeting held in the home of Mrs. Lanier, 123 East Thirty-fifth Street, on March 10.

Mrs. Lanier thus resumes the active presidency of the society which she founded in 1913, a position which she held continuously until last fall, when she resigned, becoming honorary president. In the interim there has been no president, William M. Sullivan having acted as executive vice-president.

Mrs. de Brabant, the new vice-president, is the daughter of the late Senator William A. Clark and a sister of William A. Clark, Jr., patron of the Los Angeles Philharmonic Orchestra.

Mr. Sullivan presented a report of the society's work for the current year, pointing particularly to the great increase in the audiences at the Friends of Music concerts. The financial report was read and plans for the 1930-31 season, with Artur Bodanzky continuing as conductor and musical director, were discussed.

The other officers of the society, who remain as before, are Allen Wardwell, chairman; Alfred F. Seligsberg, secretary; Col. C. Sidney Haight, treasurer, and these directors Ashbel H. Barney, Col. C. Sidney Haight, Willard V. King, Mrs. J. F. D. Lanier, J. M. Richardson Lyeth, Kendall K. Mussey, Ewald Schniewind, Alfred F. Seligsberg, William M. Sullivan, Alvin Untermyer and Ludwig Vogelstein.

ROCHESTER FOUNDS CIVIC ASSOCIATION

Two Former Groups
Merged in New
Music Body

ROCHESTER, March 20.—The Rochester Civic Music Association, a new organization, was formed recently by the merging of two other groups, the Eastman Theatre Subscribers' Association and the Civic Orchestra Association. Its aim is to promote and develop the musical interests of the city, sponsoring the Civic and Philharmonic Orchestras, the Eastman Theatre concert series and the annual visits of the Metropolitan Opera Company.

The two former units have functioned so closely that it was deemed advisable to merge them and thereby do away with possible duplication of effort and membership. As in the past, public programs and concerts are to be conducted on a non-profit basis, with the educational and community values adequately stressed.

Hiram W. Sibley is honorary chairman, and George Eastman, honorary vice-chairman. At the first meeting of the directors held recently, Edward G. Minor was elected president. Other officers elected are: Simon N. Stein, Edwin Allan Stebbins, Harper Sibley and Thomas L. Hargrave, vice-presidents; Raymond N. Ball, treasurer, and Frederick D. Whitney, assistant treasurer. A certificate of incorporation of the new group has been filed.

The board of directors is as follows:

Mrs. Helen Probst Abbott, Isaac Adler, Atkinson Allen, Edmund M. Ailing, Wesley M. Angle, Mrs. Charles H. Babcock, Raymond N. Ball, William C. Barry, Edward Bausch, William Bausch, Rev. Albert W. Beaven, Rabbi Philip S. Bernstein, Erle M. Billings, John P. Boylan, Herbert W. Bramley, Charles L. Cadle, George C. Carnahan, Wilmet V. Castle, Francis E. Cunningham, J. Warren Cutler, Mrs. Henry G. Danforth, Charles E. Dupuy, George Dietrich, Charles W. Dodge, William A. E. Drescher, James P. B. Duffy, Samuel E. Durand, George Eastman, Albert B. Eastwood, M. Herbert Eisenhart, Rt. Rev. David L. Ferris, George G. Ford, Richard T. Ford, Louis S. Foulkes, Frank E. Gannett and John J. Gregory.

Also Dr. Howard Hanson, Thomas J. Hargrave, Sol Heumann, Jeremiah G. Hickey, Albert A. Hopeman, Charles F. Hutchinson, Dr. Edwin S. Ingersoll, Meyer Jacobstein, Junius R. Judson, Arthur M. Lowenthal, Frank W. Lovejoy, Mrs. William B. Macomber, W. Roy McCann, Gilbert J. C. McCurdy, Buell P. Mills, Edward G. Miner, Henry W. Morgan, John B. Mulan, Frederick J. Odenbach, Rt. Rev. John Francis O'Hern, Carl S. Potter, Mrs. Robert Ranlet and Dr. Rush Rhees.

Also Helen Rogers, Mrs. William I. Rosenberg, Cesare Sconfietti, Hiram W. Sibley, Harper Sibley, William J. Simpson, Leroy E. Snyder, Edwin Allan Stebbins, Simon N. Stein, Henry M. Stern, William G. Stuber, Albert F. Sulzer, George W. Todd, Walter L. Todd, Douglas C. Townson, Mrs. Bert Van Wie, Harry P. Wareheim, Dr. Herbert S. Weet, Mrs. William E. Werner, Frederick D. Whitney, Joseph R. Wilson, Roland B. Woodward and Frederick W. Zoller.

MARY ERTZ WILL

League of Composers Forms New Committee

A new and permanent committee for stage performances has been formed by the League of Composers. The members are Norman Bel Geddes, Robert Edmond Jones, Nicholas Roerich, Reuben Mamoulian, Lee Simonson, Serge Soudeikine, Theresa Helburn, Irene Lewishohn, Martha Graham and Andreyff Avinoff. They will assist in an advisory capacity in the presentation of "Le Sacre du Printemps" and "Die glückliche Hand," which will be given on April 22 at the Metropolitan Opera House.

REINER PRESENTS RESPIGHI NOVELTY

Bach Arrangement and Busoni Concerto in Premieres

CINCINNATI, March 20.—Two important first performances were given by Fritz Reiner and the Cincinnati Symphony at the concerts of March 14 and 15. Respighi's orchestration of Bach's Prelude and Fugue in D Major, dedicated to Mr. Reiner, was given its first performance anywhere. Busoni's C Major Concerto for piano, orchestra and male chorus was given its first American hearing. Beethoven's "Coriolanus" Overture opened the program.

Respighi makes use of the full modern orchestra including two pianos in his transcription, which abounds in vitality, color and sensuous beauty. Its fidelity to the spirit of the original is at times open to question. Save at the end, where it is rather more brilliant than substantial, it is a fine piece of orchestral writing.

Mme. Karin Dyas, the orchestra and a chorus from the Orpheus Club gave a superb performance of the concerto. It is complex music which makes tremendous technical demands on the performers and requires an hour and a quarter for performance.

At the Saturday night concert given by the Symphony in honor of bandmasters who attended a Middletown convention, John Philip Sousa took over the baton after the regular concert and conducted two of his own marches.

The fourth Young People's Concert brought a sold-out house. Mary Jane Devins, young pupil of Alma Betscher of the Conservatory, was the soloist, playing a movement of the Beethoven C Major Concerto. A group from Hughes High School sang a chorus from "Eugene Onegin" and the School Song. Under the direction of Vladimir Bakaleinikoff, the orchestra played a Schubert Overture, orchestrated by Edgar Stillman Kelley, and Liadoff's "Music Box." Nina Pugh Smith was the interpreter.

Anna Hamlin, soprano, and Rudolph Reuter, pianist, concluded the Matinee Musical Clubs season with a joint recital at the Hotel Gibson ballroom.

Serge Rachmaninoff, on March 14, played a program at Emery Auditorium devoted to Chopin and Liszt. Not in many years has the pianist won such an ovation here.

S. T. WILSON

Philadelphia Grand Opera to Extend Season

PHILADELPHIA, March 20.—The 1930-31 season will mark the entry of the Philadelphia Grand Opera Company into the ranks of permanent resident grand opera companies having artists, chorus and ballet under contract for the entire season, according to an announcement by Mrs. Mary Louise Curtis Bok. The company, affiliated with the Curtis Institute of Music and under the auspices of the Philadelphia Grand Opera Association, will present seventeen evening subscription performances and one special matinee, all at the Academy of Music. A partial list of artists who will appear with the company includes Mary Garden, Josephine Lucchese, Chief Caupolican, Ralph Errolle, Ivan Steschenko, John Charles Thomas and Josef Wolinski.

Galli-Curci Returns from Europe; Curtailed Tour Because of Illness



Photo Bain News Service

Amelita Galli-Curci, Celebrated Prima Donna, Who Returned on the Aquitania on March 18

ACCOMPANIED by her husband and accompanist, Homer Samuels, and her manager, Jack Salter of Evans & Salter, Mme. Amelita Galli-Curci arrived on the Aquitania on March 18. The famous singer was obliged to cancel her tour on the Continent, which opened with a conspicuously successful recital in Prague on Feb. 17. On her way from Prague to Bucharest she caught cold on the train and was obliged to postpone the recital in the Roumanian capital.

On arriving in Budapest, where she was engaged for three opera appearances, she was still suffering from the cold. "The opera house in the Hungarian capital was sold out for her three appearances," said Mr. Salter. "The interest in Mme. Galli-Curci's appearances was great and due to this interest advanced prices had been asked, which the public, however, was ready and willing to pay. The first opera 'La Traviata' on Feb. 26 was a definite success, as was the second, 'Rigoletto,' the third having to be canceled on account of her cold.

"The political situation unquestionably has a bearing on the hostility, which we discovered after our first appearance in Budapest, in some articles which had appeared in the press even prior to our arrival in Europe. There is a resentment to artists from America whose drawing power is great and who are paid high fees, and many newspapers gave very free expression to these sentiments. This attitude manifested by part of the press was undoubtedly responsible for certain despatches sent out containing many false statements. That the public was interested and

keyed up to hear Mme. Galli-Curci we know to be the case, as the halls were sold out in advance everywhere."

Mr. Salter stated that despite the cancellation of the diva's tour on the Continent, her popularity in England was as strong as ever and that she would fulfill the tour that Evans & Salter have booked for her to sing there next fall, as previously announced.

ORCHESTRAL NOVELTIES GIVEN IN MINNEAPOLIS

Works by Smetana, Ravel and Vaughan Williams Are Introduced by Symphony

MINNEAPOLIS, March 20.—At the twelfth Friday night concert of March 7, given by the Minneapolis Symphony Orchestra, Henry Verbrugghen, conductor, the opening number was Smetana's symphonic poem "Sarka." In this composition another part of the cycle "My Country" was added to the orchestra's repertoire.

Those who were so deeply impressed by Bach's "St. Ann's" Prelude and Fugue, in E Flat, as orchestrated by Mr. Verbrugghen, upon the occasion of its first performance two years ago, heard again with delight this glorious music. The second novelty was Ravel's Bolero, which made a stirring impression in a quite remarkable first performance.

Ralph Vaughan Williams's "Pastoral" Symphony was given a first performance. The solo work of Concertmaster Ayres was artistic throughout and the beautiful soprano of Meta Ashwin Birnbach lent itself with illusion to the wordless song of the last movement.

VICTOR NILSSON

SERAFIN CONDUCTS STOKOWSKI FORCES

Pizzetti Attends Local Premiere of His Concerto

PHILADELPHIA, March 20.—Tullio Serafin, as the guest conductor of the Philadelphia Orchestra on March 7, 8 and 10, received a very warm welcome. The dramatic quality which marks his operatic conducting he carried into the orchestral field. Crispness of beat and vigor of effect marked his work in the Strauss "Don Juan." In the Vivaldi Concerto in B Minor for four solo violins and accompanying string orchestra, the solo parts were well played by Grisha Monasevitch, Alfred Lorenz, Alexander Hilsberg and Herman Weinberg, who used violins of Italian makers. A famous compatriot of the conductor, Ildebrando Pizzetti, was present to hear his "Concerto dell' Estate," a work whose beautiful themes poetically suggest the summer season. The "Clock" Symphony of Haydn and "Wotan's Farewell and the Magic Fire Music" were also given.

Ossip Gabrilowitsch led his final pair of Philadelphia Orchestra concerts at the Academy on Feb. 28 and March 1. The conductor was given many recalls and an ovation by the orchestra men. He published the contents of the Schumann D Minor Symphony in a masterly manner. A powerful reading of the "Coriolanus" Overture opened the program. Other items were three movements from Mottl's arrangement of Grétry's delightful ballet suite, "Cephale and Procris," Glière's "The Sirens" and Enesco's First Roumanian Rhapsody.

Arturo Toscanini and the Philharmonic-Symphony made their final appearance in the Academy on March 3, before an unusually large and enthusiastic audience. The Mozart D Major Symphony, under Toscanini, took on high glamor. A novelty was the Pizzetti "Rondo Veneziano," one of the most interesting modernist works played here during recent years. Pizzetti was present to share applause.

W. R. MURPHY

ROME HEARS BLOCH WORK

Composers Collaborate for Royal Fete—Malipiero Completes Scores

ROME, March 15.—In a concert conducted recently at the Augusteo, Gino Marinuzzi of the Royal Opera presented the first local hearing of Bloch's epic rhapsody, "America." On the same program were heard a new work by the conductor and Honegger's "Rugby." The concert aroused much interest on the part of the public.

A novel collaboration was that recently shared by a number of the leading composers of Italy, when they supplied the music for a gala performance given in honor of the new Princess of Piedmont, bride of Prince Humbert, at the Teatro Regio in Turin. The drama was written by the well-known librettist and stage manager of La Scala, Gioacchino Forzano. It treated of various elements of Belgian life. Among those who contributed were Respighi, Giordano, Alfano, Malipiero, Pizzetti, Mascagni, Zandonal, Toni and Luigi Franchetti.

Malipiero has completed a trilogy entitled "Il misterio di Venezia" and a work in seven scenes, "Torneo notturno."

London Finds Teutonic Influence in Recent Music

Concert Roster Includes Hearing of Bartók Piano Concerto, with Composer as Soloist, Under Wood—Old Italian Music Presented at Burlington House

By Basil Maine

LONDON, March 15.—At one of the recent symphony concerts of the British Broadcasting Corporation, Sir Henry Wood conducted Béla Bartók's Piano Concerto. In spite of the fact that the work had the composer as soloist and also the spectacular advantage of having a number of percussion instruments arranged around the piano, the performance was given a mixed reception. The percussion players deserve a word of praise to themselves. Their task was almost as difficult as that of the drummer in Stravinsky's "L'Histoire du Soldat."

There can be no doubt that this Concerto, written four years ago, achieves its end with great assurance. Critics are wont to say this of all Bartók's music. Then comes the inevitable qualification: "Whether you like what has been achieved or not is another matter." It is surely for the critic to make a decision on this point. Perhaps it will help to call in de Falla (whose methods are very like those of Bartók) as a witness. He is reported to have said that it is our business not so much to understand music as to feel its import and intentions, or words to that effect.

With this as a measure of judgment, I cannot understand how anyone with ears to hear could possibly miss the import of this finely-wrought pattern of rhythm and color. This is not to say that the Concerto is without form. Actually, the form of it is simplicity itself, so simple indeed that we are able to concentrate upon its essence, which amounts to a passionate evocation of the spirit, as opposed to the superficial aspect; that is, it approximates genuine folk-music.

Contemporary Works Given

Thanks to an enlightened department of the British Broadcasting Corporation, English musicians are kept well informed as to the activities of contemporary European composers. It cannot be said that Bartók has yet obtained any sort of following here; nor are Schönberg and his followers looked upon with favor. But any composer who shows any small sign of reasonableness (e.g., Hindemith, de Falla and Kodály) is given a fair trial, and in some instances their works become established. As an instance, Kodály's "Hungarian Psalm," having been given at a Three Choirs Festival, is now being considered by choral societies throughout the country. It was recently given at Southwark Cathedral, and although it cannot be pretended that the Anglican tradition was in sympathy with the Hungarian idiom, it was an instructive performance. Then again Honegger's "King David," in which I recited the Narrator's part at the Gloucester Festival, has been performed by several provincial societies.

But, apart from a few works like



Sir Henry Wood Seen in Typical Baton Attitudes While Conducting a Recent Symphonic Concert in London

these, it is not possible to descry any particular musical fashion in this country up till now. In London it is otherwise, but London is no longer the centre of English musical fashions. Here there has been a distinct Teutonic wave. It has been felt not so much in the approval or disapproval of contemporary compositions as in the popularity of a certain school of interpretation. The best example is the Schnabel vogue. Protests have been made in various quarters, but at his last two recitals in the Queen's Hall it was clear that his influence is spreading.

Schnabel Plays Romantics

The audience at the first recital was saturated with nineteenth century romanticism. Schumann, Schubert and Chopin were the composers represented. Schnabel did not tire his audience, for he never allowed the emotional significance of the music to be uppermost. He was constantly stressing the intellectual aspect of that period, such as it was. Even the swooning lyricism of Schumann's Phantasie, Op. 17, was occasionally checked so that we could be aware that the work was proceeding according to design. And as for Schubert's three Klavierstücke for piano—these were propounded in a manner that was curiously like one of Professor Tovey's masterly analyses. They left one, that is to say, highly stimulated but a little sceptical. Chopin's Twenty-four Preludes gave us the essence of Schnabel. Was it also the essence of Chopin? Not as English concertgoers have known him. Here was a singer whose songs were touched with austerity. The edge of their pathos was less keen. Their pulse was that of the German lied—no longer that of the Italian aria. Again one was stimulated and again sceptical.

His second recital included three sonatas, Schubert's posthumous one in C Minor, Mozart's in F (K. 332), and Beethoven's in B Flat, Op. 106. I thought that his Mozart playing was too self-conscious in its precision. The program note reminded us that only a mature actress could utter the one word "Romeo" to express Juliet's plane of emotion. To borrow this analogy, Schnabel's Mozart was reminiscent of the weighty elocutionary manner that has helped to make Shakespeare so forbidding. As for the "Hammerklavier"

Sonata, it is impossible, surely, to present this except as a hard nut publicly to be cracked—a problem the solution of which must be made a spectacle. The result must always be a compromise between the player's concern for the composer's conception and for the lasting power of his audience. A concession to the one must necessarily incommode the other. It was to Schnabel's credit that he rarely conceded to his audience here.

It was in Schubert that he was most convincing. It was so because he was able to convey the elusive idiom of this music without seeming to strive. It was here, and not in the Mozart, that his art concealed art.

Another sign of the pro-Teutonic feeling in music is the inclusion of Mahler in orchestral programs. The average English concert-goer knows little of this composer, just as Elgar in his most representative works is only just beginning to be known in Central Europe. It may be that we shall find that this gap in our education is not worth filling, that indeed we have skipped Mahler by instinct. We shall see. Having heard the performances and observed their reception, I shall give an account in a future article.

Old Italian Music Heard

The exhibition of Italian pictures at Burlington House is helping to counteract the fashion that I have been discussing. Three concerts of Italian music have been arranged by Anthony Bernard. They are given in the main Gallery. For the first, a large audience assembled and obviously derived a peculiar satisfaction from listening to Italian music surrounded by the work of the great painters of this land. That satisfaction is certainly more intellectual than that to be derived from the association of music and drama. But, in this instance at least, it was none the less real, especially as it had been encouraged by the well-planned little talk by Nesta de Robeck at the beginning. Moreover, Mr. Bernard and his London Chamber Singers and Orchestra had carefully prepared a program well calculated to heighten the interest and pleasure to be derived from "period atmosphere."

Swiftly and efficiently we were shown the wide range from fourteenth century madrigals to the "new music" of the early seventeenth century, with distant

glimpses of the several peaks represented by Di Lasso, Marenzio, Gesualdo and Palestrina. Occasionally an instrumental interlude served to quicken our perception of the variety and vitality of the vocal writing.

It was too much to expect twentieth-century singers to give us the essence of these works, even if we had agreed as to what exactly this essence was. But there were occasions when one could have wished for greater flexibility and less evidence of the tyranny of the bar-line, notably in the "Laudate Dominum" of Palestrina. To say this, however, is not so much a criticism of this admirably organized Festival as a lament that old music cannot be restored as easily as old pictures.

As a postscript, let me allude briefly to a new work by Vaughan Williams for the piano, a Hymn Tune Prelude on Song 13 of Orlando Gibbons. The little work, which is in manuscript, is dedicated to Harriet Cohen, who gave the first performance at her recent recital. Here is an admirable example of "restoration," a simple, wistful treatment of a beautiful tune.

Schola Cantorum Will Present World Premiere of Lourié Concerto

Arthur Lourié's "Concerto Spirituale" for piano and chorus, with a prologue for baritone and six brass instruments, will be performed for the first time anywhere at the Schola Cantorum concert, conducted by Hugh Ross, at Carnegie Hall on March 26. The soloist will be Mlle. Denyse-Molié, French pianist, who is making her first American tour this season. The prologue will be sung by Boris Popov, of the Paris Opéra-Comique, who will make his New York debut on this occasion. The chorus of 200 voices will also sing Italian and Spanish capella works.

Ponselle Re-engaged by Staten Island Choral Club

Rosa Ponselle will be the soloist with the Staten Island Choral Club, Lillian R. Littlefield, conductor, at the new St. George Theatre, St. George, S. I., on the evening of March 31. The occasion is a return engagement for the celebrated singer, who appeared as soloist with the club two seasons ago.



Dear MUSICAL AMERICA:

Coming shortly after the indubitable success of Lawrence Tibbett in "The Rogue Song," there was keen expectancy on the part of everyone, and of music lovers in particular, as to what kind of a success John McCormack's talkie, or, in this case, "single," would win.

Tuesday evening, March 11, was the occasion of the first performance, and there was a gala audience at the Forty-fourth Street Theatre, ranging all the way from Al Smith (brown derby and dinner coat!) to Josef Stransky, former conductor of the New York Philharmonic, Al Jolson and numerous other celebrities, including quite a few from the world of music, as well as from the world of pictures and the stage.

John McCormack and his beautiful wife were there, too, and when they came in to take their seats in the orchestra, the audience gave them a great salvo of applause. There's popularity for you! John has always been an artist whose public has admired him personally, so that his very appearance on the platform has ever been the occasion for an ovation. He has earned this, too, for he has kept faith with his audiences and over the years has always appeared when he was announced to appear, and has always given of his best.

He has done the same thing in the movies. "Song o' My Heart," which is a scenario built around the tenor, is credited to Tom Barry. We don't know whether this represents Mr. Barry's best; if it does, we pause. For it seems incredible that with all the resources that such an organization as the Fox Film can muster, a plot that worked out more interestingly than Mr. Barry's could not be concocted. This is not the place to tell the story, such as it is, except to note that it is laid largely in Ireland, where Sean, the singer, portrayed by McCormack, is living in a little village near Dublin. He has interrupted his career because of a love affair, but resumes it when a cable arrives from America offering him a concert tour.

John McCormack sings divinely in this picture, and it is a "blessed" thing, for many who have never had the pleasure of hearing him can now listen to his voice, reproduced finely. I thought that he outdid himself in "The Rose of Tralee" and "Little Boy Blue." The latter is sung in the scene at his debut concert in New York; the producer fades out the picture of John's singing and shows us "Little Boy Blue," the little

toy soldiers, the little dog and all, illustrating the poem of the song as the voice continues. At the end one sees the popular tenor completing the song and all around one hears the sound of weeping. This and the very artistic touch of Mary's memory of Sean's singing of "The Rose of Tralee" the night before he leaves for America are two most touching episodes, truly affecting. In great contrast is the scene with the children of the village, in which he sings Merikanto's "A Fairy Story by the Fire," a song in folk style by this Finnish composer, which, over a period of years, McCormack has made peculiarly his own.

Our old friend Andres de Seguro, formerly of the Metropolitan, plays the part of an Italian singer capably. His scene is a brief one, but with his skill he makes it carry over. There is excellent comedy work by J. M. Kerrigan.

But the film is John McCormack. He has proved that he can sing for the talkies and he acts his part admirably, what there is to act. My feeling is that the movies have not given him as real a part to act as they might have. They have rather built a vehicle for him around his songs, counting on this and the Irish atmosphere of the picture. John McCormack was always a good actor in his operatic days, whether at the Manhattan, the Metropolitan or the Chicago-Philadelphia company. Had he been given a story that called for more histrionic display, he would have made good with it, I am certain. As it is, he acts well and there is that real charm in his whole performance that will make millions who have never seen him love him.

The talkies are improving. The McCormack film follows the Tibbett film, which is an outstanding success. These have been produced by Fox and Metro-Goldwyn respectively. How about someone coming along now and producing a talkie which shall have as its basis music that is better than any used to date? There ought to be a public for it, especially as the movies have the power today to influence their public as has no other entertainment division. Page Mr. Riesenfeld of United Artists or Mr. Rapee of Warner Brothers!

One of my imps who has been traveling through the country tells me that he hears the names of Horowitz and Iturbi everywhere, that the bookings for these artists are phenomenal for next season.

Arthur Judson, who is managing these two extraordinary pianists, wears a real smile these days, and justly so. For it is something in the nature of a feather in one's cap to present a pianist like Vladimir Horowitz and within a season or two to introduce another superlatively fine one like José Iturbi. And best of all they are entirely different, so that their careers in America can be developed each along his own especial line without interfering with the other.

Next season he is announcing another pianist, this time a young Italian named Carlo Zecchi, about whom the reports are brilliant. If Zecchi scores here and joins his distinguished predecessors, Horowitz and Iturbi in the Judson bureau, he will certainly prove that all good things are three.

Mr. Judson has every reason to be proud of his record in locating great artists abroad and bringing them to American music lovers. This season he found a fine violinist in Milstein and actually discovered a new 'cellist in Piatigorsky, who made an unqualified success both on the Pacific Coast and in the East. Now, great 'cellists are

scarce and infrequently successes. But Mr. Judson scored with Piatigorsky. And I hear that he has a surprise in another 'cellist next season, this time a lady, Judith Bokor, who has won quite a reputation on the continent.

* * *

Here is a tale that is quite amusing—now that it can be told. After a rehearsal of the San Francisco Symphony some few weeks ago, a member of the Board of Health went back stage and announced that the orchestra was placed under quarantine. One of its members, who had been ailing for some days, had been found to be a victim of small-pox, and the officials decreed that the entire personnel from the conductor down to the tympani player had to be vaccinated. A news photographer got wind of it and went to the doctor's office and photographed the line-up; but conductor Alfred Hertz got wind of that and silenced the papers and the photos were banned.

But there was many a sore arm and wretched looking countenance at the next concert. The members of the orchestra conscientiously avoided unnecessary contacts of a social nature for a ten day period—or were about to—when about the fifth day they were informed that their fellow member did not have small-pox at all—but some other ailment of a non-contagious nature, and they were all free to go about without fear of spreading undesirable germs by their migrations beyond the footlights!

If I had been one of those forcefully vaccinated, I should most certainly have been tempted to sue the board of health. But I wasn't—and no one else did!

* * *

Being a disembodied spirit, I penetrate where I am not supposed to go, thereby adding zest to life. I was at the dress-rehearsal of "Sadko" last month and was simply amazed at the huge audience present at a performance which is, presumably, restricted entirely to representatives of the press and others intimately connected with the opera house. They were there in shoals, numbering more, probably, than the entire personnel of the combined staffs of every newspaper in Greater New York.

Signor Gatti-Casazza surveyed the landscape o'er and frothed at the mouth. Hurrying to the back door, he stationed a guard (no pun meant!) there and gave orders that not another man-jack of them was to be admitted, not even if he had one of Gatti's visiting cards with "Please Admit" or words to that effect written on it! Actually, one woman did arrive with such a card, but the door man was adamant. It was as much as his job was worth, he said. It probably was.

* * *

As a matter of fact, I have more than once been surprised at the people who get in to these rehearsals, which are, as you know, complete private performances. They are there in dozens, rag tag and bobtail both male and female, and how they gain admittance, is a mystery. At this very rehearsal, I was waiting in the Broadway lobby for one of my impresses who was going in with me, and a school-marm sort of person appeared with about ten sweet young things, each armed with a card of some sort. They obviously had never been at a dress rehearsal there before or they'd have known enough to go to the stage door. Where they got their cards, I know not. More than once I have wanted to take in an imp or an impress who really had some right or

some reason to be present, and have hesitated to do so on account of the gangs who crash the gate in numbers. It's that way in so many pleasant things in life. There are always individuals who by greed or folly ruin charming fields of pleasure for the conservative others who are decent and well-behaved about it.

* * *

Interesting to note that the Metropolitan is considering "Boccaccio" for next season, and, rumor hath it, with a certain tall, blonde Viennese prima-donna (who shall be nameless) in the title-role. The discussion which always arises when the work is put on, may be expected, that is, whether the role should be sung by a soprano or a contralto. Then, someone will remember that von Suppé is said to have declared when asked: "I did not write it for a soprano nor a contralto. I wrote it for a woman with a pair of beautiful l'ss!" which, of course, disposes of the question not only as to what sort of voice but as to who will sing the role at the Metropolitan (since, by general consent, one of the finest pair of frankiebaileys ever seen—.) But, after all, what has all this to do with music?

* * *

Gabrilowitsch is becoming addicted to making impressive statements that get into print and are not always quite what might be expected. Recently, addressing a musical organization at a luncheon in Philadelphia, he said that there were too many musicians in this country and not enough people to listen to them. "The number of artists is steadily increasing, many of them coming from Europe. This growth is out of all proportion to the audiences."

Well, the remedy is obvious. Put a duty on 'em just as those persons who own large interests in the aluminum industry, have managed to have done on aluminum pots and kettles coming from Europe.

England has done something of the sort. I know this, because a musician of my acquaintance tried to get into England last summer to get some of his compositions published. He had very little money at the time. And did he get into England? He did not! He was made to stay on the Channel steamer at Folkestone and go right back to Boulogne whence he had come.

* * *

The United States has always been too easy-going in this matter. Many, many years ago, I said to an older and supposedly wiser man, that I thought unrestricted immigration was a mistake and would ultimately prove a curse. He brought up the time-honored cliché of where was our laboring class to come from if not from abroad. Subsequent events have proved the truth of the babe-and-suckling's idea.

Far be it from me to advise restriction on the importation of the great ones of the musical world, but when it comes to the second-string singers and players we have just as bad singers and players in the United States as they have abroad, and they need jobs just as badly. If France, Italy and England won't give employment to ours, why should we to theirs? But I suppose we will continue to do so, because as a nation we are "easy." Are we? asks your

Mephisto

Uncut "Ring" Cycle Ends at Metropolitan

First Presentation of Complete Nibelungen Trilogy in Thirty Years Evokes Unparalleled Enthusiasm—Fortnight of Opera Includes Repetitions of Popular Works

THE penultimate opera of the matinee Wagner cycle, "Götterdämmerung," brought to a close the first presentation in thirty years of the uncut Ring dramas. In spite of prophecies that New York audiences would find these too long, the houses were sold out and it was remarked on all sides that the audiences were more punctual and more attentive than any that have heard opera there in a long time.

The remainder of the fortnight was given over to repetitions. These included two of "Tristan und Isolde" and one each of "Tales of Hoffmann," "Gloconda," "Faust," "Siegfried," "Pelléas et Mélisande," "The Girl of the Golden West," "Louise," "Traviata," "Sadko," "Bohème," and "Rigoletto."

With "Götterdämmerung" on the afternoon of March 14, the uncut Ring cycle came to an end. The occasion was further notable through the debut in America of the young German bass, Siegfried Tappolet, who comes to replace Michael Bohnen. Mr. Tappolet revealed a fresh, youthful voice and a discreet if somewhat routine dramatic style. He seems a decided acquisition. His Hagen was, on the whole, a good one. Lauritz Melchior sang an excellent Siegfried and Gertrude Kappel a fine Brünnhilde. Dorothee Manski's Gutrune was good if not highly original. The remaining roles were in the hands of Messrs. Schorr, Schützendorf, Gabor and Altglass, while the feminine roles were sung by Mesdames Branzell, Fleischer, Wells, Telva and Wakefield. Mr. Bodanzky conducted. A.

"Tales of Hoffmann"

Antonin Trantoul, the Metropolitan's new French tenor, was the Hoffmann in the performance of Offenbach's "Tales of Hoffmann" the evening of Feb. 3. His presentation of the role was one of capable routine, his diction being particularly good. Nina Morgana was admirable as Olympia, and Queena Mario sang the music of Antonia appealingly. Lucrezia Bori, though not in her best vocal estate, was an Guletta lovely to look upon. Adamo Didur reappeared as Coppélius, and Giuseppe de Luca sang both Dappertutto and Dr. Miracle with his accustomed art. Others in the cast included Angelo Bada, George Meader, Henrietta Wakefield and James Wolfe. Gladys Swarthout was the most attractive Nicklausse of recent seasons. Louis Hasselmans conducted. O.

"Tristan and Isolde" Repeated

"Tristan and Isolde" was heard for the third time this season on March 5, under the baton of Artur Bodanzky. With Lauritz Melchior and Gertrude Kappel as the immortal lovers, the opera was given a well-nigh perfect performance. The love music of the second act was sung with rapturous intensity and fidelity to pitch. In his tortuous passion in the closing scene the Danish tenor displayed histrionic and vocal gifts of a most moving quality. Others in the cast were Karin Branzell as Brangaene, Pavel Ludikar as King Marke, Clarence Whitehill as Kurvenal, Arnold Gabor as Melot, and George Meader and James Wolfe in lesser roles. E.

"Gloconda"

For the fifth time this season, Ponchielli's "Gloconda" was sung on the evening of March 6, with Leonora Corona in the title role and Vincenzo Bellezza replacing Tullio Serafin. Beniamino Gigli was Enzo and Henriette Wakefield a substitute Cieca. The remainder of the cast included Mme. Claussen and Messrs. Danise, Ludikar, Gandolfi, Paltrinieri, D'Angelo and Gabor. H.



Ellen Maurey and Hall Clovis as Lord and Lady Allcash in Little Theatre Opera Company's Production of Auber's "Fra Diavolo"

A Matinee "Siegfried"

One of the best performances of "Siegfried" heard here in a long time was that of Friday afternoon, March 7, when the work was given in its uncut form, the only way it should ever be heard. Mr. Bodanzky was in the vein and made the score resplendent, or allowed it to shine as you will. Mr. Laubenthal was an excellent Siegfried, Mme. Ohms admirable as Brünnhilde and Mr. Schorr a fine Wanderer. Mme. Branzell was a noble voiced Erda. Mr. Bloch gave satisfaction as Mime, Mr. Schützendorf as Alberich, Mr. Gustafson as Fafner and Miss Fleischer as the Forest Bird. J.

Grace Moore Sings "Marguerite"

For the first time in New York Grace Moore appeared as Marguerite in "Faust" on the evening of March 7. The performance also had a new Mephistopheles in the person of the talented (Continued on page 41)

"FRA DIAVOLO" REVIVED

Auber's Tuneful Work Sung at Heckscher Theatre

The Little Theatre Opera Company gave Auber's "Fra Diavolo" in the Heckscher Theatre for the week beginning March 17. The cast for the opening night included Susan Fisher as Zerlina, Ellen Maurey as Lady Allcash, William Hain in the title role, Noel Harland as Lorenzo, Arnold Spector as Lord Allcash, Henry Ramsay as Matteo and Richard Hochfelder and Geoffrey Erret as the two bandits. William Reddick conducted. The English version of the text was made for this production by John Alan Haughton.

Miss Maurey was somewhat hampered by the low tessitura of the role, and she was also slightly reserved in her acting. None the less, both her vocal work and her dramatic reading of the part were excellent.

The settings designed by Jonel Jorgulesco were simple and effective, but made, apparently, without knowledge of the score. The stage direction by Ernest Otto was well considered.

Alternate casts appeared during the week, the members being Bruce Dougherty, Hall Clovis and Ralph Grosvenor, tenors; Helen Bourne, Ruth Altman and Helen Ardelles, sopranos; Henry Ramsay and Carl Kohrs, baritones, and Kempton Searle, bass. J.

ECKSTEIN HONORED AGAIN

Second Decoration Conferred on Ravinia Opera President by Italy

CHICAGO, March 20.—For the second time within two years, Louis Eckstein, president of the Ravinia Opera, has been decorated by the Italian Government in recognition of his services to music. On March 13, he was elevated to the rank of Commendatore of the Order of the Crown of Italy. He was decorated as Chevalier of this same order on Aug. 16, 1928.

The new rank was conferred in an afternoon ceremony by Giuseppe Castruccio, Italian Consul General for Chicago. In acknowledging the honor, Mr. Eckstein declared that the Ravinia group would again this year, during its nineteenth season of summer opera, present a long list of Italian operas.

Winifred MACBRIDE

Pianist

Recent Press Comments

NEW YORK

"She possesses all one could wish in the way of mechanical equipment—a copious and resourceful technique, an exceedingly beautiful touch and a tone of corresponding loveliness."—*Eve. Telegram*, Nov. 7, 1929.

"Miss Macbride's tonal coloring was luscious, limpid and alluring."—*American*, Nov. 7, 1929.

"She approached the Liszt Sonata with the analytical scalpel of a Flaubert. It was a praiseworthy performance."—*Herald Tribune*, Nov. 7, 1929.

"She converted the Schumann 'Kinderszenen' into a series of dream pictures, tender and imaginative enough to become a real achievement."—*Eve. World*, Jan. 30, 1930.

BOSTON

"She can contrive a tone of marked beauty and sing a melody in a manner to suit the most exacting."—*Post*, Oct. 21, 1929.

"She played with admirable taste, phrasing gracefully with a warm yet varied sonority of tone, and achieving a delicate grandeur at points of climax."—*Globe*, Oct. 21, 1929.

CHICAGO

"She exhibited a technical infallibility that was extraordinary and unfailing tonal lustre."—*Herald-Examiner*, Feb. 12, 1928.

"A distinctive and highly interesting style."—*Tribune*, Feb. 12, 1928.

Season 1930-1931 Now Booking

Steinway Piano

Duo-Art Records

Management
NBC ARTISTS SERVICE
GEORGE ENGLER, Managing Director
711 Fifth Avenue
New York



John Charles Thomas



Photo by Nicholas Muray, N. Y.

1930-31 Tour

Under the Management of

NBC ARTISTS SERVICE

George Engles, Managing Director

711 FIFTH AVENUE

NEW YORK

Steinway Piano

Available all season

Canada's Thriving Musical Life Has Envoy in Hart House Quartet

CANADIAN composers are finding inspiration in the wealthy heritage of habitant and other traditional folk music that is theirs, and creating works of a high order. Canadians as a whole, ever a nationally conscious people, are developing into a nation of music-lovers. An enthusiastic interest in the best music prevails throughout the Dominion, according to Milton Blackstone, viola player of the Hart House String Quartet.

"For decades Toronto has been the musical centre of the Dominion," says Mr. Blackstone, "and she well guards her right to that term by fostering the famous Mendelssohn Choir, the Toronto Symphony, our own Quartet, the Toronto and Hambourg Conservatories and other musical institutions, besides welcoming many visiting artists each season.

"However, the past ten or fifteen years have seen a tremendous growth in musical activity throughout the entire country. Particularly valuable work is being done by the Canadian Pacific Railway Company by means of the Folksong and Handicraft Festivals it sponsors in our leading cities. At its English Music Festival, given last November in Toronto, an outstanding event, you remember, was the first performance in Canada of Vaughan Williams's opera 'Hugh the Drover.'

"Since the founding of the Hart House Quartet by the Honorable Vincent Massey and Mrs. Massey in 1924,

we have made four transcontinental tours in the Dominion and one across the United States, and everywhere we have found a wide appreciation of chamber music as well as all branches of the art.

"A most gratifying development that followed our formation as a national organization was the impetus given Canadian composers to write for string quartet, also for voice and strings. It has been our privilege to introduce several excellent works by leading musicians of our country. Much of their thematic material has been drawn from French-Canadian folk airs. And, incidentally, more than four thousand of these have been recorded in the National Museum at Ottawa, so this source is almost limitless.

"At the first of our recent concerts in Steinway Hall we played Ernest MacMillan's Sketches, which are based on habitant folk songs, 'Notre Seigneur en Pauvre' (Our Lord in Beggar's Guise) and 'A Saint-Malo,' a sea chanty of Jacques Cartier's time. Healey Willan and Leo Smith are other Toronto musicians who have written quartets and compositions in shorter form for us. They are making beautiful arrangements of Scottish, English and Irish airs which will prove delightful novelties when we give them.

"Among American works in our repertoire are the quartets of Charles M. Loeffler, Ernest Bloch and Wesley La Violette, as well as works by John Beach, including his 'Poème.' And apropos of things American, a feature of our season we particularly enjoy is our annual appearance before the diplomatic circle in Washington, D. C., at the invitation of Canada's Minister there, our patron, the Hon. Vincent Massey.

"Each winter we give in our home city a series of concerts at Hart House Theatre of Toronto University, from which our ensemble derived its name. In addition, we do something which is perhaps unique in the musical world by bringing before our audiences each year another quartet of note—sometimes two. Among these have been the Persinger, Flonzaley, London and Rochester String Quartets.

"Last year we went abroad, intending to give eight concerts in Great Britain. Our first appearance in London, however, was such a success that



Photo by Charles Aylett

The Hart House String Quartet, of Toronto. From Left to Right, Geza de Kresz, First Violin, Milton Blackstone, Viola, Boris Hambourg, 'Cello, and Harry Adaskin, Second Violin

we gave twenty-two concerts in England and Wales. Nine of them were in London alone, two of them for the British Broadcasting Company. We played in Bournemouth, Canterbury, Cardiff, Liverpool, and at Balliol College, Oxford, and elsewhere. Subsequently we were well received in Paris, where we gave a concert under the patronage of the Canadian Minister to France.

"We are now returning to Canada to make a tour from Montreal to the

Pacific Coast. So far eighteen concerts are on our schedule, six of which will be for the Canadian Pacific Railway Company's festivals, at which we will give all-British programs ranging from Byrd and Purcell to the contemporary genius Delius. This summer we are booked to give concerts in all the Latin countries of Europe—France, Belgium, Spain, Portugal and Italy, and thereafter in the leading cities of Great Britain."

CAMERON EMSLIE

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALLIA-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans & Salter

113 WEST 57th STREET
NEW YORK

Operetta Characters Seen in Mardi Gras

NEW ORLEANS, March 20.—In honor of Proteus, god of the sea, scenes from favorite light operas were chosen as the subject of a pageant parade during the recent carnival festivities. Represented were "The Mascot," "Fille de Mme. Angot," "Pinafore," "Fatinitza," "The Drum Major's Daughter," "The Grand Duchess of Gerolstein," "Olivette," "Pirates of Penzance," "Fra Diavolo," "The Queen's Musketeers," "Cinderella," "Said Pasha," "Mountebanks," "Giroflé-Girofla," "Patience," "Chimes of Normandy," "Pygmalion and Galathea" and "The Mikado." In the Comus pageant, "The Legend of Faust" was represented.

W. S.

MAURICE DUMESNIL

EMINENT FRENCH PIANIST

Returns to America to conduct
his second Master Class . . .
June 2nd to July 12th, 1930

Dumesnil's 1929 Master Class was a remarkable success. Advance reservations indicate that he will be more popular than ever this season. Dumesnil, in addition to being a renowned artist, is an unusual and a popular teacher. He will teach exclusively at the Kansas City-Horner Conservatory. The course will cover a 6-weeks' period, a total of 18 lessons.

FREE SCHOLARSHIPS

Write immediately for details regarding classes, private instruction and the available free scholarships.

ADDITIONAL COURSES

We also offer you at this time complete training in all branches of vocal and instrumental music, dancing, expression, languages. Faculty educated under greatest masters of Europe and America. A student orchestra, opera and other organized activities develop ensemble work and stage presence. Our contacts enable us to guide graduates to worth while positions. Beautiful new dormitory. Catalog gladly sent on request. Address

3012 Troost Avenue, Kansas City, Mo.

KANSAS CITY-HORNER CONSERVATORY
OF • MUSIC • EXPRESSION • DANCING

LOUISE LERCH

SOPRANO

METROPOLITAN OPERA COMPANY

"A vibrant, powerful voice of crystal clearness and wide range . . ."

—*Syracuse Post Standard.*

▲ ▲

" a singer of personal charm, rare grace and skill in tone."

—*Wilkes-Barre Times Reader.*

▲ ▲

"Broadway's Sunday night concert crowd hung breathless upon her every note."

—*New York Times.*

▲ ▲

" . . . beauty of voice and excellent technique."

—*New York American.*

▲ ▲

" . . an exquisite rendering marked by an almost perfect pitch and a delicate precision of shading."

—*Syracuse Herald.*

Management
NBC ARTISTS SERVICE

George Engles
Managing Director

711 Fifth Avenue
New York

Knabe Piano



Photo by Apeda, N. Y.

1930-31 Concert Tour
Now Booking

Five Orchestras Provide Music for New York

Philharmonic - Symphony, Manhattan Symphony and American Orchestral Society Heard with Visits from Boston Symphony and Philadelphia's Simfonietta—Toscanini and Koussevitzky Vie in Programs of Interest

WITH three local orchestral bodies and two visiting ones all giving well-chosen programs, New York concert goers did not lack for the best during the past fortnight. Chalmers Clifton led his forces in an excellent concert, Mr. Koussevitzky with his Bostonians was heard in two programs, while the Philharmonic-Symphony gave three regular programs and its annual benefit concert. Mr. Hadley's Manhattan Symphony gave one concert and Fabien Sevitzy brought his Simfonietta for a concert of unusual interest. All in all, the past fortnight has been unusually full of good things orchestral.

American Orchestral Society

American Orchestral Society, Chalmers Clifton, conductor; soloist, Benno Rabinoff, violinist; Carnegie Hall, March 4, afternoon. The program:

"Chanticleer" Op. 27.....Mason
Good Friday Spell from "Parsifal".....Wagner
Excerpts from "Meistersinger".....Wagner
Concerto in E Minor.....Mendelssohn
Mr. Rabinoff
Polovetzian Dances from "Prince Igor"
.....Borodin

Again Mr. Clifton's forces claimed especial attention by the fine quality of tone which they displayed as well as by their technique in playing. The Wagner excerpts were given authentic readings and the "Prince Igor" dances had the necessary barbaric spirit. Daniel Gregory Mason's barnyard fantasy was received with such enthusiasm that the composer had to bow his acknowledgment from a box. Mr. Rabinoff played this somewhat fatigued concerto with good tone and the necessary technique. The "Good Friday Spell" from "Parsifal," inserted in the program at the last moment, was one of the best numbers of the afternoon. J.

Boston Symphony

Boston Symphony, Serge Koussevitzky, conductor; soloist, Jean Bedetti, cellist; Carnegie Hall, March 6, evening. The program:

Symphony in D Major, B. and H.
No. 31.....Haydn
Jazz Suite, Op. 28.....Gruenberg
"Schelomo".....Bloch
Mr. Bedetti
Prelude and Fugue in E Flat. Bach-Schönberg

Haydn's "Symphony With the Horn Call" evoked some beautiful playing of solo instruments, particularly the cello and flute. The strings were always admirable. Unfortunately the four horns which give the work its distinctive character were not as secure as a fastidious ear would have wished them.

The Gruenberg opus bears the number 48. Its composer, whose "Enchanted Isle" had figured during an earlier Boston Symphony visit, was present and took the customary bows. His

Jazz Suite is sweet jazz: that is to say, it is refined and polite to the point of unctious and elegance. No American composer has shown a defter hand in instrumentation than Gruenberg did in the polished niceties of this suite. In amiable and even graceful sequence, a Foxtrot, a Boston Waltz, a Slow Drag and a One-Step filtered by, full of engaging effects and always promising some out-and-out blare of tune that never arrived. In this suite was everything but substance.

The performance of the Bloch "Schelomo," was a superb one, in which the solo part happily was intrusted solely to Jean Bedetti, instead of being played in unison by four cellos, as subscribers had been forewarned it would be. Mr. Bedetti was warmly applauded.

The Schönberg arrangement for orchestra of Bach's Prelude and Fugue in E Flat, organ music made over for the sake of orchestral sonorities, was effective, though it raised some of the same controversial issues as were brought up by the arrangements of chorales which the Austrian worker of cross-tone puzzles elaborated some years ago at the request of Josef Stransky. In the use of tympani, harps, triangle and sundry pulsatile effects alien to Bach, there were details in this setting to disturb the stickler for purity of color and fidelity to style in all transcriptions of Bach. T.

Philharmonic-Symphony Benefit

The New York Philharmonic-Symphony, Arturo Toscanini, conductor; Carnegie Hall, March 7, evening. The program:

Overture to "L'Italiana in Algeri".....Rossini
Symphonic Poem, "Les Eolides".....Franck
Bolero.....Ravel
Symphony No. 3, in E Flat Major
("Eroica").....Beethoven

At this, the season's second concert for the benefit of the pension fund of the orchestra, Mr. Toscanini presented a program of wide appeal and stirred the usual capacity audience into frenzies of applause by his superb art.

Every inch the generalissimo of his forces, with military command the dynamic conductor evoked the ultimate essence of beauty from each score. The

delicate simplicity of the Rossini overture and Franck's ingratiating tone poem were received with enthusiasm, but it was the famed hypnotic and climactic Ravel Bolero which reaped the most ecstatic plaudits of the evening. After a memorable interpretation of the Beethoven symphony, Mr. Toscanini and the orchestra were applauded to the echo. E.

Boston Symphony

Boston Symphony, Serge Koussevitzky, conductor; soloist, Richard Burgin, violinist. Carnegie Hall, March 8, afternoon. The program:

Concerto Grosso No. 1 in the Old Style
.....Filip Lazar
(First time in New York)
Concerto in D Minor for Violin and
Orchestra.....Sibelius
Mr. Burgin
Symphony No. VI, Op. 104.....Sibelius
Jazz Suite, Op. 28.....Louis Gruenberg

A rather filling program, and one badly balanced. There was fine matter in the Lazar work, especially in the second movement, and it was played *con amore*.

Mr. Koussevitzky deserves the gratitude of all Sibelius lovers for letting them hear both the great violin concerto and this symphony. The latter, though not by any means the Finnish master's finest, is superb music, conspicuously in this day of meretricious tone-poetasters! It will never be music for the masses. Note its quiet ending, which only those familiar with the work recognize as actually the ending.

The solo part in the Sibelius concerto was done by Mr. Burgin with extraordinary technical skill and musical perception. He was given an ovation for what he accomplished.

There is uncanny mastery in Mr. Gruenberg's jazz essay, that is, in the orchestral writing. Its first movement, "Fox trot tempo," is by far the best of the four and had most success with the audience. We suspect that there is more in the "Boston waltz tempo" than Mr. Koussevitzky revealed, despite his apparent whole-hearted enthusiasm for the work. Mr. Gruenberg was called out several times at the close. A.

(Continued on page 34)

**Hadley Forces Present
David Barnett as Both
Soloist and Composer**



Photo Miskin

David Barnett, American Composer and Pianist

David Barnett, American composer and pianist, appeared as soloist with the Manhattan Symphony, under Henry Hadley, at Mecca Hall on Sunday evening, March 23, playing the Beethoven Concerto in G Major. The same program included Mr. Barnett's Variations on a Theme by Bach, scored for orchestra.

Mr. Barnett lectured before the Kansas State Teachers' Association Convention at Emporia, Kan., on the afternoon of Feb. 21, on "The Piano as a Means of Diffusing Music." After the lecture, he directed an informal discussion. In the evening, he gave a recital.

Mr. Barnett played a concert in Carnegie Hall the evening of Feb. 3. Last June he gave a concert in Paris, and this summer he is to return to the French capital for several engagements including one with the Paris Symphony Orchestra. Mr. Barnett is an artist of the National Music League of New York.

PIANIST'S SUMMER COLONY

under the auspices of the University of Washington on Beautiful Estate of Moran School, Bainbridge Island, Puget Sound, near Seattle

Conducted by

SIGISMOND STOJOWSKI

WITH THE ASSISTANCE OF

LUISA MORALES-MACEDO

(MRS. SIGISMOND STOJOWSKI)

FIVE WEEKS TERM, JULY 14th TO AUGUST 15th, 1930

Perfect setting for work and recreation

CLASSES • PRIVATE LESSONS • AUDITORS • PERFORMERS

Applications to Ruth Allen McCreery, Music Dept., University of Washington, Seattle, Wash.

**Also MASTER CLASS of FOUR WEEKS at San Francisco, California
JUNE 16th TO JULY 11th**

Applications to Beatrice Anthony, 3316 Lakeshore Avenue, Oakland, California



CHICAGO RECITALS HOLD NOVELTY

Martinelli, Hofmann and Spalding Among Noted Visitors

CHICAGO, March 20.—Giovanni Martinelli, tenor of the Metropolitan, was greeted by a capacity audience in a recital given at Orchestra Hall on March 3, under the auspices of the Chicago Association for Child Study and Parent Education. The singer set a record by singing a total of eleven operatic arias, including the Prize Song from "Meistersinger." Mary Duffield, soprano, was the assisting artist. Giuseppe Bamboschek, the accompanist, also played piano solos.

Josef Hofmann, several seasons absent from the local concert field, gave a largely attended recital at the Studebaker Theatre on March 9, disclosing his familiar mastery in a long and inclusive program. George Mulfinger, a former Chicagoan, appeared at the Playhouse on March 16, and again impressed by his excellent equipment.

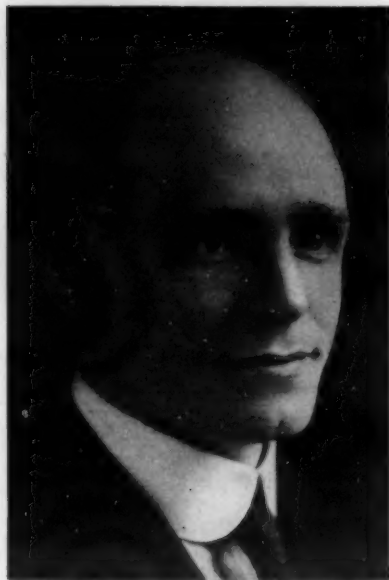
Albert Spalding, assisted by his superb coadjutor, André Benoist, gave violin playing of the highest distinction in a recital at Orchestra Hall on March 9. Fritz Renk, a resident violinist of ability, performed a sonata by Sylvio Lazzari, assisted by John Wiederhorn, pianist, at the Civic Theatre on March 16.

The Pro Arte String Quartet, of Brussels, played music by Beethoven, Schumann and Debussy before an interested audience of chamber music enthusiasts at the Studebaker Theatre on March 16.

The Woman's Symphony Orchestra of Chicago, under Ebba Sundstrum, gave a concert at the Eighth Street Theatre on March 12. Eva Gordon Horadesky, contralto, was the soloist.

The Chicago People's Symphony, led by P. Marinus Paulsen, gave a concert at the Eighth Street Theatre on March 16. The soloists were Sophia Pasiewicz, soprano; Hilda Eppstein, pianist; and Tommy Herbert, violinist.

The Swift and Company Male



Earl V. Moore, General Musical Director
of the Ann Arbor Festival

Chorus gave a program of part songs at Orchestra Hall on March 6, under the direction of D. A. Clippinger. Claire Dux, soprano, was the soloist.

ALBERT GOLDBERG

New York Associated Teachers' League Issues Brochure on "Creative Music"

The Associated Music Teachers' League of New York has, through its president emeritus, Gustave L. Becker, issued a brochure entitled "The Meaning and Practice of Creative Music." In its various phases of music study are discussed, such as when and how to begin studying music, selection of an instrument, of a teacher, regularity of lessons, how to practice correctly, attitude toward the teacher, music making at home and outside the home, attending opera and concerts, creative listening, radio listening, and the amateur. The brochure has been indorsed by such noted musicians as Walter Damrosch and Leopold Auer, and is issued for free distribution among music students by the league, in order to stimulate wider public interest in the "creative study of music" and to promote better understanding between students and teachers.

Ann Arbor to Give 37th May Festival

ANN ARBOR, MICH., March 20.—The thirty-seventh annual May Festival, to be held here from May 14 to 17, will enlist fifteen noted soloists, the Chicago Symphony under Frederick Stock, the Children's Festival Chorus of several hundred voices led by Juva Higbee, and the University Choral Union, all under the general musical direction of Earl V. Moore, according to announcements recently made by President Charles A. Sink of the University of Michigan School of Music.

The Festival will include six concerts, four evening programs and two matinees. The orchestra will participate in all the programs.

Notable Programs Listed

Claire Dux, soprano, and Percy Grainger, pianist, will be the soloists with the Chicago Symphony, under Mr. Stock, on the evening of May 14.

At the second concert, Thursday night, May 15, "King David" by Honegger and the Magnificat by Bach, will be presented. The soloists will be Ethyl Hayden, soprano; Merle Alcock, contralto; Dan Gridley, tenor; Paul Leysac of the New York Repertory Theatre, narrator, and Mr. Moore, conductor.

On Friday afternoon, May 16, Ruggerio Ricci, nine-year-old violinist, will be the soloist. Juva Higbee will conduct the Children's Chorus and Mr. Stock the orchestra.

At Friday evening's concert the soloists will be Dusolina Giannini, soprano, and Richard Bonelli, baritone, under Mr. Stock's baton.

On Saturday afternoon the Symphony will have Guy Maier and Lee Pattison as soloists in numbers for two pianos and orchestra, Mr. Stock conducting.

Verdi's Requiem will be sung on Saturday night with Nanette Guilford, soprano; Kathryn Meisle, contralto; Paul Althouse, tenor, and Chase Baromeo, bass, as soloists, and Mr. Moore as conductor.

Lonnie Epstein, pianist and teacher at the Damrosch Institute of Musical Art, who gave a recital last year, will be heard at Town Hall on March 31.



Charles A. Sink, President of the School
of Music, University of Michigan

Katharine Goodson Sails for Europe After Successful Tour

Katharine Goodson, the English pianist, sailed for England on the Aquitania Thursday, March 20, after her successful tour in recital and as soloist with prominent orchestras. She returns for another tour on Oct. 15 and will remain until Dec. 15.

One of her greatest successes this season was as soloist on Jan. 9 and 10 with the Minneapolis Symphony, playing Brahms's D Minor Concerto. Her popularity in Minneapolis is such that she has been engaged for a recital there on Nov. 18 next.

Maazel's Sixth European Tour Opens in Italy

Marvine Maazel, pianist, has opened his sixth European tour with much success. He has appeared in the following cities: March 7, Florence; March 9, Milan; March 10, Piacenza; March 12, Bologna; March 15, Rome; March 18, Milan, and March 21, Naples. Mr. Maazel had previously given concerts in Turin, Bologna, Rome and Milan. Following his Italian engagements, Mr. Maazel will make his debut in Norway, Sweden and Denmark.



DETROIT FREE PRESS, March 14:

Her performance of the Beethoven Fifth Concerto was brilliant and beautifully articulated, full of color, dynamic and delicate and gained a fine tribute from the house.

Mme. Goodson has an individual style and there is vitality and exuberance to her performance. Her prodigious technique is merely a means to an end. Her reading of the opening allegro was masterful, but it was the exquisite melody and engaging harmonies of the adagio which etched themselves most pronouncedly on the memory. Here beauty of tone, fine adjustment of detail, emotional warmth and rich musicianly insight were displayed with telling effect.

"Katharine Goodson's Performance of the 'Emperor' Concerto Was the High Tide Mark" wrote Ralph Holmes in the Detroit TIMES, March 14, 1930, when

KATHARINE GOODSON

was soloist in BEETHOVEN'S "EMPEROR" CONCERTO with the
DETROIT SYMPHONY ORCHESTRA, Ossip Gabrilowitsch, Conductor
on March 13 and 14

UNANIMOUS APPROVAL OF DETROIT CRITICS FOLLOWS:

DETROIT TIMES, March 14:

ENGLISH PIANIST SCORES IN MONUMENTAL WORK

An evening of Beethoven we had Thursday in Orchestra Hall, with Katharine Goodson's performance of the famous "Emperor" concerto as the high tide mark. This English pianist has long been a favorite with Detroit audiences, for she is a sterling musician of sensitive appreciation and an eloquent facility of expression. Her playing Thursday evening reaffirmed our faith in her. Her interpretation was beautifully proportioned and she achieved telling effects without ever being noisy or sensational.

Her command of the subtler nuances and her capacity for expressing an unsentimental tenderness showed her true artistic stature, and when she swept into the vigorous rondo she carried the emotions of the big audience with her.

DETROIT NEWS, March 14:

England sends us fine pianists of her sex and none finer than she. It is bold for a brawny man, sufficiently gifted, to approach the "Emperor" Concerto for it holds damaying splendors. She uses keys and pedals with vigor and often mounts to the imperial manner in her playing. Her art is broad and deep; she is an intellectual artist whose intellect has mellowed with the seasons and her style is refined and smooth and sometimes mellifluous today.

Since the scope of the "Emperor" is so vast, there was opportunity for her to be both gentle and brazen with equal craft. She had a most impressive success with the audience.

MISS GOODSON will be in America OCT. 15th to DEC. 15th

Management: HAENSEL & JONES, Steinway Hall, New York

Steinway Piano

MUSICAL AMERICA

Founded in 1898 by John C. Freund

Published by

The MUSICAL AMERICA CORPORATION

Suite 1401-4 Steinway Building

113 West 57th Street, New York

Telephone: Circle 0522 Cable Address: MUAMER

JOHN F. MAJESKI, President; A. WALTER KRAMER, Vice President; KENNETH E. COOLEY, Secretary and Treasurer

JOHN F. MAJESKI
Publisher

A. WALTER KRAMER
Editor-in-Chief

OSCAR THOMPSON
Associate Editor

MAURICE B. SWAAB
Advertising Manager

Chicago Office:
MARGIE A. McLEOD, Business Manager
ALBERT L. GOLDBERG, Correspondent
Suite 1155, Peoples Gas Building
122 South Michigan Ave.
Telephone: Harrison 4544

Boston Office:
W. J. PARKER, Manager
16 Euclid Avenue
Quincy, Mass.

Foreign Representatives:

Germany:
MISS GERALDINE DE COURCY
Nikolsburgerplatz 6/7
Berlin

Austria:
DR. PAUL STEFAN
Hamerlingplatz 27
Vienna

England:
BASIL MAINE
5 Davis Place
London, S. W. 10

Cuba:
CARIDAD BENITEZ
B250 Vedado
Havana

Subscription Rates: U. S. A. and Possessions, \$3 a year; Canadian and Foreign, \$4. Single Copies, Twenty Cents.

The National High School Orchestra

THE recent tour of a few cities in the eastern United States made by the National High School Orchestra, under Joseph E. Maddy, has brought vividly to the attention of the concert-going public its excellent work. With the purpose of raising a fund to provide scholarships for worthy students at the National High School Orchestra and Band Camp in Interlochen, Mich., several hundred young musicians, chosen as the best from many cities and states, played before the President and other high governmental officials in Washington and successfully invaded that stronghold of musical tradition, Carnegie Hall. The Juilliard Foundation sponsored the New York concert, and in other cities generous patrons defrayed the expenses of the programs.

A European tour by the orchestra is anticipated in the summer of 1931, including an appearance before the British-American Music Education Conference, provided the necessary financial means for such an undertaking are forthcoming. It is sincerely to be hoped that enough supporters will be rallied to the worthy project, if only as a means of demonstrating to the musical educators of Europe the highly original work that is being done in the field of training for appreciation by the young musicians of our country.

It must not be forgotten that the chief significance of such a movement consists in the participation in music-making rather than in the giving of professional concert performances for audiences in metropolitan centres. Yet the fact that a student organization could successfully project such large-scale and exacting compositions as Tchaikovsky's "Pathétique" Symphony and Bloch's epic rhapsody, "America," as well as provide the accompaniment for Ernest Hutcheson in Liszt's Piano Concerto in E Flat, shows that the young players have learned much about the structure and spirit of symphonic music.

In the educational movement of the present century, which has as its aim the taking part by students in purposeful activity amid social surroundings, the National High School Orchestra and its camp for summer instruction in a delightful environment are significant factors. These young players will certainly carry with them into maturer years an understanding and love for music which can be gained only at first hand. A future citizenry of this sort is the best possible guarantee for the continued musical development of America.

Wagner Without Cuts

GRATELY to the credit of the Metropolitan Opera Company was the special series of the Wagner Ring dramas concluded on March 14, with the performance of "Götterdämmerung." The operas comprising the epoch-making "Nibelungen Ring" were this time heard as Richard Wagner composed them, that is, in their entirety.

Five hours is a long time to sit at an opera performance—long for the average opera-goer. But we question whether even in 1930 the average opera-goer is the person who attended "Götterdämmerung" regularly. There is much to be said on both sides; for presenting the Wagner works without the arbitrary cuts that some conductors have deemed advisable or expedient or what you will, over the years; or for presenting them in their abridged form, which only too frequently savors of the Procrustean method of chopping off a bit here and another bit there.

When all is said, the problem to us resolves itself not into what to do, but how to do it. Wagnerites agree that the method pursued by Artur Bodanzky over his fifteen years at the Metropolitan in respect to cutting Wagner is not satisfactory, for he saves a minute here and there and in so doing destroys the continuity of the music. In another field witness his cutting of Haydn's "Seasons" and Mendelssohn's "Elijah" at the Friends of Music concerts this season.

Let us have the Wagner operas complete at the Metropolitan, at least in a series devoted to this music exclusively. But if they have to be shortened for the regular subscription performances, we urge that the cuts be re-planned and devised according to the pre-Bodanzkyan custom rather than according to those which he has mapped out during his consulship.

Personalities



Dusolina Giannini, Noted Soprano, with Rangī, Belle and Guide of the Maoris

Miss Giannini was a guest of the picturesque New Zealand tribe during her recent tour of Australia. For the entertainment of the American soprano and her party, Rangī, the official hostess, and one of the most beautiful women of the dark-skinned clan, arranged a program of community singing and dancing, in which the finest performers of the tribe took part.

Yalkovsky—Isabelle Yalkovsky, pianist, played tennis and lunched with Helen Wills in Hollywood recently. Miss Yalkovsky appeared as soloist with the Los Angeles Philharmonic and with the San Francisco Symphony during her Pacific Coast visit.

Johnson—Edward Johnson, tenor of the Metropolitan Opera, sang in Washington, D. C., recently at the home of Mrs. George Maesta, at an entertainment following a banquet in honor of Secretary of War and Mrs. Hurley. Mr. Johnson, assisted by Blair Neale at the piano, gave songs by Carpenter, Head, Novello, Weaver, Peri, Hüe and Rachmaninoff and arias from "La Bohème" and "Louise."

Stokowski—Leopold Stokowski, conductor of the Philadelphia Orchestra, recently made the first of a series of tests in the studios of the National Broadcasting Company. Mr. Stokowski sat at the control panel in a monitoring booth and twirled dials while Cesare Sodero, conductor of the National Grand Opera Company, led a fifty-piece symphony orchestra through a program of Wagner. The visiting conductor then took up the baton and led the orchestra for an hour. He did not divulge what was learned from the work done, but intimated that he sees even greater possibilities for the future in broadcasting symphony music.

A Partial List of Musical America's Correspondents

ATLANTA, GA.....Helen Knox Spain, P. O. Box 1809
BALTIMORE, MD...Franz C. Bornschein, 708 East 20th St.
CINCINNATI, O.....Samuel T. Wilson,
The Commercial Tribune
CLEVELAND, O....Margaret Alderson, 1220 Huron Rd.
COLUMBUS, O...Roswitha C. Smith, 1261 Eastwood Ave.
DALLAS, TEXAS...Miss Mable Cranfill, 5619 Swiss Ave.
DETROIT, MICH.....Herman Wise, 2473 Maxwell Ave.
INDIANAPOLIS, IND...Miss Pauline Schellachmidt,
2917 Washington Boulevard
JACKSONVILLE, FLA...Margaret A. Haas, 2583 Myra St.
KANSAS CITY, MO...Blanche Lederman, 3600 Holmes St.
LOS ANGELES, CAL...Hal D. Crain, 723 N. Mariposa Ave.
MILWAUKEE, WIS.....C. O. Skinrood, The Journal
MINNEAPOLIS, MINN.....Dr. Victor Nilsson,
1017 Lumber Exchange
NASHVILLE, TENN.....Sydney Dalton,
Nashville Conservatory of Music
NEWARK, N. J.....Philip Gordon, 114 Johnson Avenue
NEW ORLEANS, LA....Will Specht, 1309 Leontine St.

OMAHA, NEB...Margaret Graham Ames,
4906 Davenport St.
PHILADELPHIA, PA...W. R. Murphy, The Public Ledger
PITTSBURGH, PA....William E. Benswanger,
Clarke Building
PORTLAND, ORE...Miss Jocelyn Foulkes, 473 Schuyler St.
PROVIDENCE, R. I....Mrs. N. Bissell Pettis,
114 Lauriston Street
QUEBEC, CANADA.....F. J. Brassard, 380 du Roi
ROCHESTER, N. Y.....Mrs. Mary Ertz Will,
10 Chadwell Road
SAN ANTONIO, TEX...Mrs. Genevieve M. Tucker,
610 West Summit Ave.
SEATTLE, WASH.....Richard E. Hayes, Seattle Times
ST. LOUIS, MO.....Mrs. Herbert W. Cost,
5533a Cabanne Avenue
SAN FRANCISCO, CAL...Marjory Fisher, Fairmont Hotel
WASHINGTON, D. C.....Alfred T. Marks, The Iowa
Mrs. Dorothy De Muth Watson,
1605 Kennedy Place
WINNIPEG, CANADA.....Mary Moncrieff,
Lucerne Apartments

Arthur C. Becker Chosen As Conductor of Illinois Catholic Women's Choir

CHICAGO, March 20.—Arthur C. Becker, dean of music at De Paul University, has been appointed conductor of the chorus of the Illinois Club for Catholic Women, succeeding LeRoy Wetzel.

Mr. Becker is completing the thirteenth year of his association with De Paul University, where he teaches piano, organ and composition, in addition to leading the De Paul Choral Club heard in Chicago last season at a concert of the People's Symphony Orchestra.

Mr. Becker studied organ in Chicago and New York with Walter Keller, Wilhelm Middelschulte and Gaston Dethier. He recently returned from a period spent in Paris in study with Marcel Dupré. In piano, he was a pupil of Georgia Kober and Josef Lhevinne. Mr. Becker is organist and choirmaster of St. Vincent's Church, in this city. On Easter Sunday his Concert Overture will be played by the People's Symphony, led by P. Marinus Paulsen. He has composed a Mass and several of his songs have been published by the Theo. Presser Company.



Photo by Daguerre

Arthur C. Becker, Dean of Music, De Paul University

PLAN STATE CONVENTION

Growth of New York Music Clubs Described by President

JAMESTOWN, N. Y., March 20.—The number of music clubs in New York State, which will hold a convention in Rochester on April 2, 3, and 4, has

grown from 52 societies to 142 adult organizations and 52 junior clubs in two years, Etta Hamilton Morris, president of the Federated Women's Music Clubs of New York State, stated in an address before the Music Study Club of Jamestown at a banquet recently. Mrs. Morris and Allene Bixby, of Binghamton, composer, were guests of honor.

Mrs. Morris stated that 2500 compositions had been received in the contest for choral works by women composers, and that twenty-five of these had been taken as test numbers to be sung in five sections of the state, where contests will be held this spring.

Mrs. Claude White was chairman of the banquet and Mrs. Ernest J. Broadhead, president of the club, made the opening address. Mrs. Bixby read a paper on "Music in Worship." In the musical program which followed, Mrs. Bixby played and explained a group of piano teaching pieces. Those who took part in the recital were Marion L. Klock, Mrs. M. V. Morrow, Mrs. Frank Patterson, Mrs. J. Edward Wilson, Mrs. Gustavson, Mrs. Attwood, Fritz Lindstrom, Tom Priestly, Anna A. Knowlton, and a rhythm orchestra composed of pupils of Arvilla Wade.

Twenty Years Ago

As Viewed in MUSICAL AMERICA for
March 19 and 26, 1910.

American Opera

The entering wedge for the new and the American was struck into the old traditions of the Metropolitan Opera House on March 18, when the one-act opera "The Pipe of Desire," by Frederick S. Converse, was given its first New York hearing. . . . It was the first time that an opera by an American composer has been given at the Metropolitan Opera House, or that any opera has been sung there in the English language during the regular season. It is inevitable . . . that such an event as this will be made a pivotal point in the battle for progress. As to the opera itself . . . it is a strong step forward . . . toward better things . . . in American music. Riccardo Martin and Louise Homer, in the leading roles were supported by Lenora Sparkes, Glenn Hall and Herbert Witherspoon.

—1910—

Mr. Shaw as Prophet

London, March 19.—Bernard Shaw has been to see "Elektra" and has found Strauss's music and Hoffmannsthal's libretto much to his liking. In a review of his work he adds: "I have often said when asked to state the case against the fools and money changers who are trying to drive us into war with Germany, that the case consists of the single word 'Beethoven.' Today I should say, with equal confidence, 'Strauss!'"

—1910—

Stokowski's Orchestra Home

Cincinnati, March 14.—The important musical event of the week will be the ninth pair of symphony concerts on Friday afternoon and Saturday evening with Mme. Kirkby-Lunn as soloist. Mr. Stokowski has prepared an interesting program. The orchestra returned Sunday from a most successful week of concerts in other cities.

—1910—

Young Violinist

The Manhattan Ladies' Quartet . . . sang . . . on Friday, March 18, at a delightful musicale given by Mrs. Samuel Ardway, at No. 123 East 71st Street. David Mendoza, violinist, assisted.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Stravinsky and de Falla

QUESTION BOX EDITOR:

Please publish some data concerning Stravinsky and de Falla. G. R. C. Albany, N. Y., March 18.

Igor Stravinsky was born at Oranienbaum near Petrograd, June 17, 1882. His father was a bass at the Imperial Opera. Young Stravinsky showed no particular musical talent as a child and was put to the study of law. His dislike for this is said to have been responsible for his turning to music and he became a pupil of Rimsky-Korsakoff in 1902. From the first his work has shown a "futurist" tendency. His Scherzo Fantastique, Op. 3, was produced in 1898. He first became known outside of Russia through his ballets written for Diaghileff. Manuel de Falla was born in Cadiz in 1876. His first teacher was his mother and he later had lessons with other teachers in Cadiz. At an early age he was sent to Madrid where he studied composition under Pedrell. His first public achievement was the crowning of his opera, "La Vida Breve" (Metropolitan, 1926) by the Royal Academy of Fine Arts in 1905. In 1907, he moved to Paris. "Vida Breve" was finally produced at Nice in 1913. At the outbreak of the war he returned to Spain, settling in Granada.

???

Farrar's American Debut

QUESTION BOX EDITOR:

When and in what role did Geraldine Farrar make her American debut?

T. L. N.

New York, March 19.

As Juliette in Gounod's "Romeo et Juliette" on Nov. 26, 1906.

Dates, Etc.

QUESTION BOX EDITOR:

Kindly tell me the dates of birth of the following artists: Schipa, Battistini, Tamagno, Rosa Ponselle, Rethberg and Heifetz. Were records ever made of the following artists; if so, by what company; Ternina, Jean de Reszke and Lehmann? J. M.

Los Angeles, March 10.

Battistini, Nov. 27, 1857; Tamagno, 1851; Heifetz, 1899. The other dates are not available. Lehmann made records for a German company which are interesting technically though the voice had lost its freshness. Neither of the other singers, so far as we know, ever had their voices recorded.

???

Absolute Music

QUESTION BOX EDITOR:

Please define "absolute" music.

N. F.

Quebec, March 12.

Grove's definition is "music which does not depend for its comprehension on any relationship with the objective facts of life." A somewhat simpler definition would be music which does not need any program notes, texts or explanation in order to be understood.

???

"Alborado del Gracioso"

QUESTION BOX EDITOR:

Can you give me the translation of the title of Ravel's "Alborado del Gracioso?" L. M. N.

Montgomery, Ala., March 15.

An "alborado" is a song sung beneath a window at dawn, just as a "serenade" is a song similarly sung at night. To utilize a contradiction of terms, the title means "The Fool's Morning Serenade."

OPERA IN NEW ORLEANS

Chicago Civic Stars Applauded in Auditorium Performances

NEW ORLEANS, March 20.—The Chicago Civic Opera presented Massenet's "Le Jongleur de Notre Dame," with Mary Garden and Cesare Formichi, and Donizetti's "Lucia di Lammermoor," with Margherita Salvi and Tito Schipa, at the Municipal Auditorium before audiences estimated at more than 4000, on March 5 and 6.

The artists were accorded many ovations. Charles Lauwers conducted for "Le Jongleur" and Frank St. Leger for "Lucia" and a ballet. The orchestra and chorus were splendid. Lelia Haller, a New Orleans dancer, said to have been with the Paris Opéra, appeared with the ballet as soloist in the Kermess scene of Gounod's "Faust" and in Ponchielli's "Ballet of the Hours."

Labor troubles, which menaced the opening of the opera, were avoided when the auditorium commission acceded to union demands that a stage carpenter, an electrician and an engineer be employed at all times. W. S.



VICTOR RECORDS

KNABE PIANO

Rosa Ponselle

METROPOLITAN MUSICAL BUREAU
33 W. 42nd St., New York City



EDWARD RANSOME

TENOR METROPOLITAN OPERA CO.

General Direction: Emilio Ferone, Milan, Italy

Concert Bookings: HAENSEL & JONES, Steinway Bldg., New York

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction
D. F. McSWEENEY
565 Fifth Avenue
NEW YORK
Steinway Piano

**Sonia Sharnova, Native
Contralto, Turned from
Social Work to Opera**

CHICAGO, March 20.—Sonia Sharnova, contralto of the German Opera Company, who has sung leading Wagnerian roles on tour with the organization in many cities this season, is an outstanding example of an American singer who has achieved success as the result of native merit.

The artist tells interestingly of the days when she was a social worker in this city. The singer was born on Chicago's Northwest Side, of Russian parents. Her first musical studies were made as a pianist. At thirteen she played accompaniments for her brother, David Shapiro, violinist. During her first year as a student at the School of Civics and Philanthropy in this city, she was appointed superintendent of an Educational Alliance on the North Side, her work including the holding of classes in singing. This activity led to a discovery of her voice, and she gave up her work to devote herself entirely to music.

Her further studies were made possible by a devoted aunt, to whose interest and guidance Mme. Sharnova attributes a large part of her success. Following study in Chicago with the late Gustav Holmquist, she went to New York for work with Oscar Seagle and then to Paris, where she spent some time in study with Jean de Reszke. Following his death, she went to Italy, working in Milan with a number of the



*Sonia Sharnova, Contralto of the
German Opera Company*

best-known voice and opera coaches. Her debut was made in Nice in 1925 and her first Italian appearance in "Il Trovatore" in July of the same year. A number of engagements in Italian opera houses followed.

Returning to America in 1928, she was almost immediately engaged for the German Opera Company. Her debut with that organization was made in New York, when she sang the role of Brangäne in "Tristan and Isolde" after one month's study and without stage rehearsal. After that performance she was visited backstage and congratulated by Olive Fremstad. Appearances in other Wagnerian contralto roles followed. When the company was reorganized for the present season, Mme. Sharnova was chosen as leading contralto.

A. G.

**DETROIT BOHEMIANS
HOLD JAMBOREE**

Works of Resident Composers Are Feature of Program

DETROIT, March 20.—A joyous gambol entitled "Intermezzo à la Bohème, Opus IV," was staged on March 4 at Masonic Temple by The Bohemians, the city's organization of professional musicians. The entertainment, including a banquet and dance, was attended by more than 500. An All-High School Orchestra, led by Arthur H. J. Searle, played during the banquet.

Following the banquet, the assemblage moved to the Scottish Rite cathedral, where the program of eight numbers was given. A feature was the performance of musical settings of Thomas Moore's poem, "When Love Is Kind," by a number of composers. William Fishwick's music to this poem, sung by Archibald Jackson, was the first number. The composer conducted an orchestra of picked musicians, made up mainly of Detroit Symphony members, who supported the soloist. Earl V. Moore's setting was sung by Carl Lendegren. Carl Beutel's version, sung by George Galvani, was given with the composer at the piano. Henri Matheys arranged the verses as a recitation with violin solo, orchestra and women's chorus. Sam I. Slade was the reader, Joachim Chassman played the violin solo, and the composer conducted.

"Michigan," a romantic fantasy for

orchestra, by Abram Ray Tyler, was conducted by Edward Werner. A Prelude and Menuet by Francis L. York was danced by members of the Theodore J. Smith ballet and played by Maurice Warner, first violin; Hjalmar Larsson, second violin; Hugo Segal, viola; Constantine Komarovsky, 'cello; Francis Mayhew, piano; and J. L. Edwards, organ.

Mr. York's "Paraphrases," arranged for three pianos, with two men at each, and for organ and orchestra, were based on the "Russian Paraphrases" of Cui, Borodini, Rimsky-Korsakoff, Moussorgsky and Stcherbatcheff. Silhouette dances in this number were given by the Smith Ballet. The pianists were Laverne Brown, Edward Greenhalf, Alan Kopelson, Henry Lichwardt, Elward B. Manville and Frank Wrigley. Beecher Aldrich was at the organ and Georges Miquelle conducted.

The final number was Mr. Matheys's "Festival of Spring," a cantata for tenor solo, chorus, organ and orchestra, with words by Maud Ralston. Orville Griffiths of the Orpheus Club sang the solo; L. L. Renwick was the organist, and the Madrigal and Orpheus clubs, led by Charles Frederick Morse, sang the choral portions.

Albert L. Weeks, associate lay member of the club, was the witty announcer.

HERMAN WISE

**Alfred Mirovitch to Tour America
After Four Years' Absence**

Alfred Mirovitch, Russian pianist, will return to this country for a coast-to-coast tour next season under Concert Management Arthur Judson, Inc., after an absence of four years.

**The A.Y. CORNELL SUMMER SCHOOL
OF VOCAL INSTRUCTION**

**for Singers and Teachers of Singing
announces its 20th Consecutive Session
from June 23rd to August 2nd, 1930**

at ROUND LAKE, New York

[Eight Miles from Saratoga]

**Weekly Recitals and
Operatic Appearances**



**Normal Courses
for Singers
and Teachers of Singing**

Send for PAMPHLET CIRCULAR

Secretary to A. Y. CORNELL, Studio 607, Carnegie Hall

57th Street and Seventh Avenue, New York

ELEANOR SPENCER

WINS AMERICAN APPROVAL
IN TWO NEW YORK RECITALS



TIMES

—shows brilliant technique.
—Miss Spencer's evident musicianship and taste are supported by a technique which is always adequate and often brilliant.
—the audience gave a cordial welcome to the returning artist.
—plays with much charm and spirit.
—unusually clear and delicate ornamentation.
—won hearty and immediate recognition from audience.

HERALD

—praiseworthy mass and sonority.
—good taste.
—a singing quality of tone and delicacy of shading.
—technical brilliance.

AMERICAN

—her brilliant and precise technique, her intelligent sense of dramatic values, and her well-judged use of the pedal in climaxes and shading were attractively expressed.
—solid musicianship, assurance in delivery and sincere feeling marked Miss Spencer's performances.

—her execution overcame all technical obstacles smoothly and brilliantly where required.

—a player who has much to offer.

TELEGRAM

—obviously gave pleasure to her listeners and was welcomed with cordial plaudits.

—an audience of good size seemed to find much satisfaction in Miss Spencer's playing, which, as always, invited respect for its artistic sincerity and pervading seriousness of purpose.

EVENING WORLD

—delights in large effects and mighty sonorities.

—straightforward earnestness of purpose.

—the program was well received.

—ornaments were charmingly executed.

—certain pretty turns of phrasing.

—the performance had power and rhythmical sweep.

WORLD

—she has a brilliant technique and a capacity for drama.

—every evidence of enjoyment from the audience.

—Miss Spencer's program gave one an excellent opportunity to hear her translate the broad, romantic phrases of Schumann and Mendelssohn.

—the fine distinction of her playing.

SUN

—much spirit.

—technical brilliance.

—the audience was large and desirous of encores.

RECENT OUTSTANDING EVENTS IN THE CAREER OF ELEANOR SPENCER

Was soloist when Erich Kleiber, now General Music Director of the Berlin Staatsoper, made his Paris debut. On this occasion Miss Spencer played the MacDowell and Franck concertos.

Has appeared as soloist in three orchestra concerts in the last four years under the baton of Vaclav Talich of Prague and Stockholm.

Has played under direction of Oskar Fried in three European capitals.

Has appeared five times with Schneevoigt in different cities.

Has played under baton of Dohnanyi at Hungarian Music Festival.

Has appeared in Budapest under baton of Leo Blech.

Has given three recitals in the great Smetana Hall in Prague.

Has played with twenty-five standard symphony orchestras in Europe and America, with many return engagements.

Has appeared seven seasons with the Residentie Orchestra at Scheveningen and The Hague.

Has played under Arthur Nikisch, Sir Henry Wood, Oskar Fried, Heinz Unger, Ernst Kunwald, Erich Kleiber, Steinbach, Wendel, Alpaerts, Willem Mengelberg, René-Baton, Peter Van Anrooy, Georg Schneevoigt, Leo Blech, Dohnanyi, Matthias Jaernefelt, Vaclav Talich, Georgescu.

In America January-February, 1931
opening with 2 New York recitals

Management RICHARD COPLEY

(By arrangement with Georg Kugel, Vienna)

10 E. 43rd St., New York

Steinway Piano

National Harpists' Association Holds Tenth Meeting in Boston

Large Assemblage in Hub City Brings Novel Concert by Ensemble of Eighty and Soloists — New Directors Elected for Coming Year — Reception and Banquet Are Features

BOSTON, March 5.—The National Association of Harpists held its tenth annual festival here March 3 to 5. The three days' event was an outstanding success. Delegates were present from fifteen states, with a generous representation from California. Monday, March 3, was given over to registration. The Hotel Statler was the headquarters for the conclave. Business meetings were held in the Georgian Room.

The following directors were chosen to serve for the ensuing year: Melville Clark, Annie Louise David, A. Frank Pinto, Carlos Salzedo, Ada Sarsoli and Grace Weymer.

The Association made its initial bow to the public in Symphony Hall on Monday evening. Seldom have music-lovers been regaled with such an excellent program as was presented. The response was most cordial, and the large hall was filled for the occasion.

The following artists co-operated with the eighty harpists in giving the program: Carlos Salzedo, Lucile Lawrence and Marietta Bitter, harpists; Cobina Wright, soprano; Jean Bedetti, 'cellist; Georges Laurent, flutist; Fernand Gillet, oboe; Gaston Hamelin and Paul Mimart, clarinets; Abdon Laus, bassoon; George Boettcher, horn; Georges Mager, trumpet, and an ensemble of eight harps composed of the following artist-students of the Curtis Institute of Music: William Cameron, Alice Chalifoux, Flora Greenwood, Mary Griffith, Victoria Murdock, Edna Phillips, Reva Reatha, Floraine Stetler.

Striking Stage Picture

While the immense gathering was being seated, a large velour curtain concealed the stage. When this was parted, the audience broke into spontaneous applause at the unusual sight of eighty harps, with the many feminine players, in vari-colored evening gowns, adding to the pictorial effect.

Carlos Salzedo, president and conductor of the National Association, led the ensemble in his own arrangement of the "Song of the Volga Boatmen." It was beautifully performed and well received. Later William Place, Jr., founder of the Association, conducted the ensemble in a performance of his "Slumber Song." The effect was ravishing, and the audience insisted upon its repetition.

In Rameau's "Pièces en Concert," for harp, flute and 'cello, Mr. Salzedo dexterously played the harp. He was ably assisted by Georges Laurent, flute, and Jean Bedetti, 'cello, both of the Boston Symphony. The playing of Bach's Sixth French Suite by eight artist harpists from the Curtis Institute of Music, Philadelphia, was a revelation. Their efforts won merited applause. Cobina Wright, soprano, gorgeously gowned and in good voice,

sang Ravel's "Five Popular Greek Melodies" to the exquisite harp accompaniment of Marietta Bitter.

The Curtis Institute harp octet were next heard in a Gavotte from "Le Temple de la Gloire" by Rameau; Two Musettes by Couperin; a Spanish Dance by Granados and "Clair de Lune" by Debussy. They won an ovation for superb playing.

Lucile Lawrence played the harp with consummate artistry in the concluding number, a Concerto for harp and seven wind instruments, composed and conducted by Carlos Salzedo. The wind instrumentalists, from the Boston Symphony, played with familiar skill.

Social Events Held

Tuesday was given over to business sessions. From four until six o'clock, a formal tea was given by Artiss de Volt, assisted by the Beta Chapter and the Boston Club of Mu Phi Epsilon, National Honorary Musical Society, in the de Volt Studios, Trinity Court. In the receiving line, besides the hostess, were Mr. and Mrs. William Place, Jr., Carlos Salzedo, Lucile Lawrence; Abbie Conley Rice, president of the Boston Club; Olive Wilbur, president of Beta Chapter of Mu Phi; Mrs. Mary G. Reed, president of the Massachusetts Federation of Music Clubs; Mrs. A. Julian Rowan, president of the Chromatic Club; Mrs. Carl Watson, chairman of the City Federation; Henry Lahee, Charlotte de Volte, Mrs. Pratt, Dai Buell, Charles Repper, Harriet Blake, Mr. and Mrs. Joseph Wagner, Harrison Lovewell, Helen True, Miss Hosmer, Prof. and Mrs. Frank C. Vogel and Mrs. Charles E. Smith.

The convention was brought to a close by a banquet in the Hotel Statler, Tuesday evening, when J. Harold Burke, late of the Oliver Ditson Company's harp department, was a special guest. President Salzedo thanked all those who were instrumental in making the tenth conclave an overwhelming success, giving special thanks to Mrs. Vivian Place, who worked untiringly to this end.

W. J. P.

FROM THE NEW

SONGLAND

VICTOR HERBERT'S

THINE ALONE

THE DAWN BROUGHT ME
LOVE AND YOU

CAN IT BE LOVE

The Witmark Black and White Series



M. WITMARK & SONS, NEW YORK

1659 BROADWAY

Out of the West Comes a Prodigy of Five

Ruth Slenczynski Wins Scholarship at Curtis Institute in Coast Audition Before Josef Hofmann—Already Has Piano Repertoire of 200 Works and Can Transpose Them Into Any Key—Gives San Francisco Concert Before Departure for the East

SAN FRANCISCO, March 20.—Five-year-old Ruth Slenczynski (pronounced Slen-chin-ski, with accent on second syllable) of Berkeley, Cal., walked into Josef Hofmann's suite in the Hotel Mark Hopkins on the afternoon of Washington's Birthday, seated herself at the piano and played herself into Hofmann's class at Curtis Institute!

Ruth's acceptance by what she is pleased to call the "Curtis Institution" confirms the expressed belief of Alfred Cortot, Josef Hofmann, Alfred Hertz, Josef Lhevinne and friends in San Francisco who have had the experience of hearing the cherub-like youngster, that Ruth Slenczynski is nothing short of phenomenal.

The program with which she regaled Mr. Hofmann consisted of four Bach Two-part Inventions and his C Major Prelude; a Theme and six Variations and the Minuet in G by Beethoven; Mendelssohn's Duetto; Grieg's "Vöglein"; and the Chopin "Minute" Waltz. That is not the extent of her repertoire by any means, as Ruth knows approximately two hundred compositions.

What is still more extraordinary, she can play any of her repertoire numbers in any key, transposing without the slightest hesitancy, and can analyse the harmonic construction of any chord either by sight or by ear. She has the gift of perfect pitch, and, as Mr. Hofmann asserted, "She knows what she is doing every minute of the time. It is amazing!"

Ruth's history seems to indicate that she was born for the express purpose of playing the piano. On the day of her birth, Jan. 15, 1925, her father, Josef Slenczynski, a Polish violinist, examined the tiny hands of his first-born and saw in them what he considered the secret of an unusual musical gift. He was convinced that the child would become either a great violinist or a great pianist.

Begs for Piano

Before her second birthday Ruth made it known that she wanted a piano. Her father invested ten dollars in a toy instrument and showed the child how to place her hands on the keys. But Ruth was not satisfied. She kept begging for a "big one." Family finances did not permit the necessary expenditure, and the child's musical activities continued to be confined to the toy piano.

But Ruth continued to demand a "big one." Finally she appeared to

be ill. She didn't want to eat. What she did eat caused a state of nausea. A doctor was consulted. His verdict was that there was absolutely nothing wrong with the child. Ruth kept begging for a real piano but had no interest in food.

Within a short time her father was able to secure the coveted instrument.



Photo by Kathleen Dongan

Little Ruth Slenczynski at the Piano

Immediately the child's appetite returned to normalcy and happiness reigned in the Slenczynski household.

Today Ruth stands about three inches higher than a grand piano. Her tiny hands have a span of six inches, which is, of course, something less than an octave. But those baby hands have the strength of an adult's and produce a tone of depth, power and beauty. Her technique is clarity itself, and her interpretations reveal a musicianship that is derived from musical understanding and not imitation of a given example.

Precocious as Ruth is from the musical and mental standpoints (she is

doing third and fourth grade work at a private school), she is a happy, chubby and normal youngster who is all smiles and has a natural curiosity about all things. But the piano has a magnetic attraction for her that can not be resisted.

Ruth's favorite composers are Bach and Beethoven. Reading is her favorite pastime and Greek history her favorite, although she tells with true childish glee a juvenile tale of the bluebird family as a preface to her performance of Grieg's "Vöglein."

For dolls she has no use. Presented with a very lovely one after a private musicale at which she played on the same program with the Pro-Arte Quartet, Ruth said to the hostess, "Thank you very much, but I don't care for dolls."

Ruth's father has supervised her musical training. Aside from what he has taught her, the child pianist has had but nine months of lessons, with Alma Kennedy, an excellent Berkeley teacher.

Ruth played in a debut concert which was also her farewell to San Francisco in the New Erlanger Columbia Theatre under the management of Alice Seckels

on March 16. Miss Seckels managed the debut concerts of Menuhin and Ruggiero Ricci, as well as of others who have not yet won national notice.

Asked whether she would prefer flowers or candy at her concert, Ruth responded without an instant's hesitation, "I want roses." And roses she received!

Immediately after the concert Ruth and her father planned to leave for Philadelphia. Mrs. Slenczynski and the two younger children will remain in their Berkeley home until later.

MARJORIE M. FISHER

Schumann-Heink Takes Radio Post

Ernestine Schumann-Heink, for fifty-three years an outstanding figure on the world's concert and operatic stages, has signed a contract to serve as Operatic Counsel for the National Broadcasting Company.

The new contract also places the diva under the exclusive management of the National Broadcasting and Concert Bureau. She will continue her concert appearances and her guest artist performances with the Metropolitan Opera Company.

Sittig Trio and Ernest De Wald Assist Community Chorus

MONTCLAIR, N. J., March 20.—The Women's Community Chorus of Glen Ridge and Vicinity, now in its ninth season, gave a concert under the direction of Fay Simmons Davis, at Montclair High School on Feb. 14. Mrs. Davis's "Ode to Music," given by re-

quest, was the first of four choral numbers which opened the program. Ernest De Wald, baritone, and the Sittig Trio, the members of which are Margaret Sittig, violinist; Edgar Sittig, 'cellist, and Frederick Sittig, pianist, were the assisting artists. The ensemble played Handel's Sonata in G Minor, Siegmund's Love Song, by Wagner, and shorter numbers by Juon and Moszkowski. Mr. De Wald's contributions were "Vision fugitive," from Massenet's "Herodiade," Carissimi's "Vittoria, Vittoria!" Quilter's "O Mistress Mine!" and a group of Schubert and Strauss lieder. Grace Bender was the official accompanist.

George Morgan to Tour Europe

George Morgan, baritone, will tour Europe this spring when he will fulfill concert engagements in seven countries. Mr. Morgan sang at the Hotel Plaza, New York; in New Britain, Conn.; in Baltimore and Waterbury recently.

CINCINNATI HAS BRILLIANT EVENTS

Matzenauer Sings with Symphony—"Ring" Has Local Premiere

CINCINNATI, March 20.—The Cincinnati Symphony concerts of March 7 and 8 brought a superlatively fine performance of the Interlude from Strauss's opera "Intermezzo," Ravel's "Alborada del Gracioso" and Tchaikovsky's First Symphony. Karl Kirk-Smith, first 'cellist of the orchestra, was the soloist, giving a fine performance of the d'Albert Concerto.

Margaret Matzenauer appeared as soloist at the Symphony concerts of Feb. 28 and March 1. She sang "Sleep, Why Dost Thou Leave Me?" and "With Loving Caresses" by Handel and a group of Mahler songs, the latter superbly done. Orchestral numbers were Brahms's "Tragic" Overture, Heniot's "A Mountain Legend" and Beethoven's Eighth Symphony.

Cincinnati was given a four-day Wagner Festival, during which the first complete performance in this city of the "Ring" was heard, when the German Grand Opera Company, under the local management of J. H. Thuman, appeared here recently.

The performances were notable for their balance and unity. Conductors Knoch and Mehlich were doubtless responsible for many of the merits of the performances, but the singers did excellent work. Johanna Gadske was a fine Brünnhilde in "Walküre" and in "Götterdämmerung."

Johannes Sembach sang Siegmund and Siegfried, Margarethe Bäumer was the second Brünnhilde, Richard Gross and Gotthold Ditter alternated as Wotan at the various performances, and Alexander Larsen gave a superb characterization of Mime.

Recitals by Dusolina Giannini, Phyllis Kraeuter and August Werner, and the Cincinnati String Quartet were given recently. Evangeline Otto, 'cellist, appeared as soloist at the last concert given by the Orpheus Club.

S. T. WILSON

National Music League to Discontinue Cut Rate Ticket Office

The National Music League announces that it has decided to discontinue, at the end of the present season, its concert membership and box office for the sale of reduced rate concert tickets and to concentrate in the future solely on its booking activities. This step has been reluctantly taken after four years, not because of any unwillingness on the part of the League to assume the work or carry the financial burden of operating the box office, but because of the policy of certain New York musical managers of distributing free passes in large numbers for concerts under their respective managements, according to an announcement by the League. "In the circumstances, the National Music League is forced to conclude that it would be unfair to sell tickets, even at a reduced price, when large groups of people can procure them gratis from the managers," the League's announcement says.

Richard Crooks will appear as soloist with the Ft. Worth Symphony Orchestra, Ft. Worth, Tex., on April 4. Following this appearance, the tenor will sing in Colorado.

NEW YORK MUSIC CRITIC

going abroad for five months, April to October, attending important music festivals in Germany and elsewhere, will undertake additional commission, business or personal. Address B-1, Musical America.

Well-known Musical Folk Revealed in Varied Occupations



© Underwood & Underwood

Augustus Cottlow, pianist, recently presented her pupils, Tessa Yerzy, Nina Entzminger-Gunin, Angelina Arcella and Ralph Fortner, in recital at the New York MacDowell Club.



Photo by Bain News Service

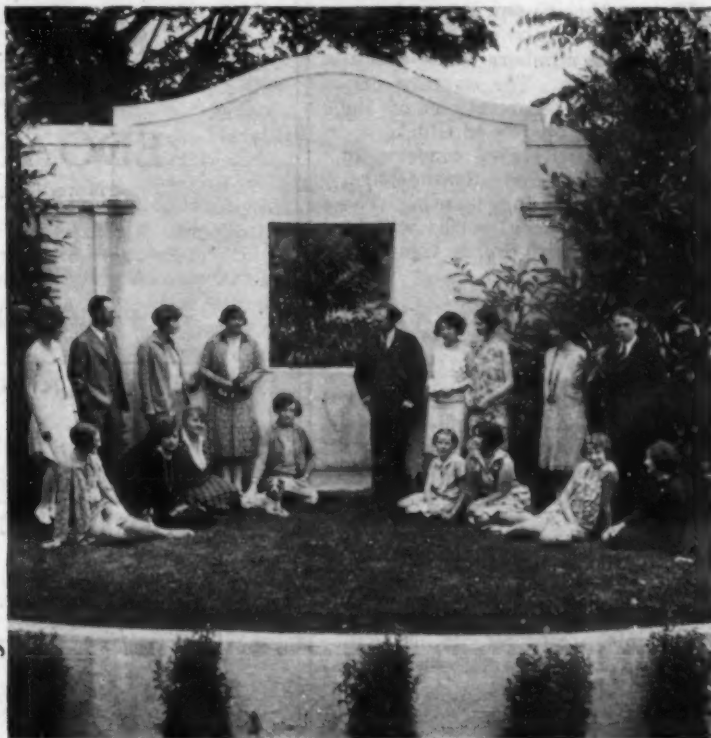
Harold Bauer, pianist, sailed recently for Europe after making 45 appearances in America this season. He will return for May bookings.



Gina Pinnera, soprano, is seen with Franz Ludwig Hörth, of the Berlin State Opera, where she sang with great success as Aida.



Manuel de Falla, Spanish composer, who will make his first American tour next season, is shown with Wanda Landowska, clavecinist.



Before the Greek theatre of the Moran School on Bainbridge Island near Seattle, Sigismond Stojowski, pianist, is seen with a group of his pupils. He will hold his fourth summer class there.



Photo by König-Rohde

Antonia Brico, American conductor, recently led the Berlin Philharmonic—the first of her sex to be so honored.

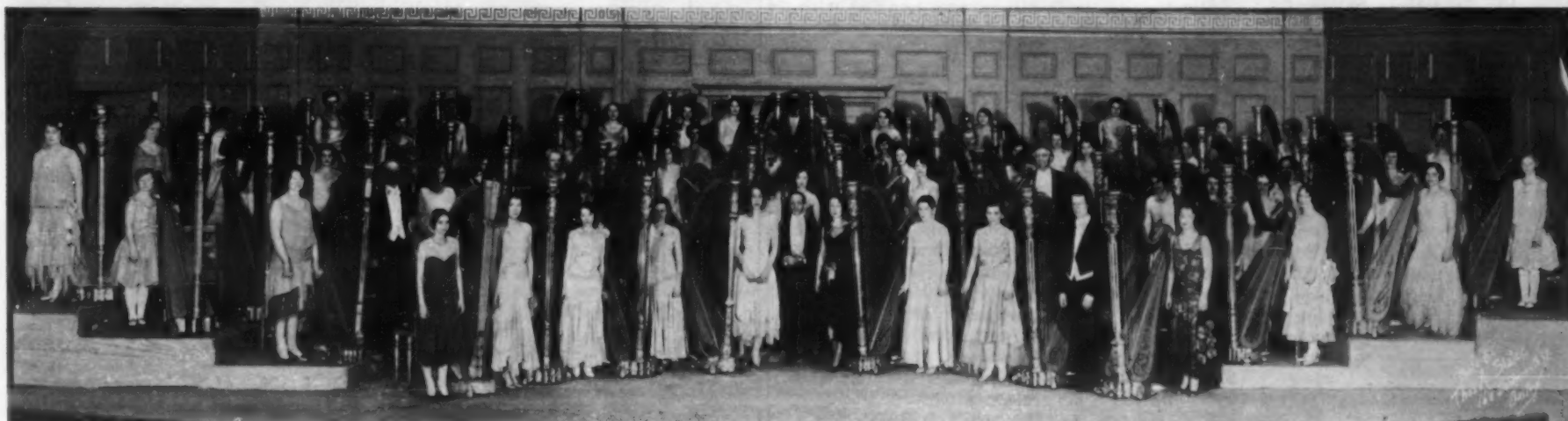


Photo by Thomas A. Slater

The large ensemble of the National Association of Harpists is seen at its Tenth Annual Festival in Symphony Hall, Boston. William Place, Jr., founder of the organization, is first on the left. The soloists in the lowest row, from left to right, are Alice Chalifoux, Flora Greenwood, Floraine Stetler, Victoria Murdock, Marietta Bitter, Carlos Salzedo, president of the association; Lucile Lawrence, Reva Reatha, Mary Griffith, William Cameron, Edna Phillips and Vivian Place, the festival manager. (See news report on page 19)

Philadelphia Hears Many Operas

Metropolitan Presents "Sadko" — D'Albert's Opera "Tiefland" on Local Bill—Civic Opera Stages "L'Elisir D'Amore"

Philadelphia, March 20. — Recent operatic programs here have been varied and interesting.

Rimsky-Korsakoff's "Sadko" had its Philadelphia premiere on Feb. 25, when the Metropolitan brought over one of its most striking and spectacular achievements. The gorgeous staging created much comment. The cast, with the exception of a few minor roles, was the same as in the New York premiere.

A fine "Faust" was given by the Metropolitan on Feb. 8 with Grace Moore as a satisfying Marguerite and Armand Tokatyan in the title role instead of the new French tenor, Antonin Trantoul, whose illness prevented his local debut.

The "Rigoletto" of the Philadelphia Grand Opera Company in the Academy on Feb. 20 left a memorable impression. The Rigoletto of John Charles Thomas was rich in dramatic and vocal qualities. Josephine Lucchese as Gilda possessed youth and beauty and sang finely. The Duke of Josef Wolinski was vocally admirable and the Maddalena of Josephine Jirak a colorful portrayal. The part of Sparafucile was excellently taken by Ivan Steschenko. Emil Mlynarski conducted.

"Tiefland" Revived

"Tiefland" was the bill of the Philadelphia Grand Opera Company on Feb. 26, with every member of the cast but one a member of the Curtis Institute of Music. The Institute last year revived D'Albert's score. Many of the students sang the same roles as they had at the earlier presentation, with a gain in surety and poise. Among them were Genia Wilkomirskaya as Marta and Albert Mahler as Pedro, both of whom were admirable, vocally and dramatically. Conrad Thibault, as Sebastiano, gave an effective impersonation. Others heard were Daniel Healy, Selma Amansky, Natalie Bodanskaya, Paveli Diamond and Eleanor Lewis. Mlynarski read the sombre music skilfully.

Donizetti's "L'Elisir d'Amore" was spiritedly given on Feb. 27 by the Civic Opera. Genia Zielinska was a capital Adina. Elizabeth Harrison sang and acted well as the soubrettish Gianetta. The Nemorino was David Dorlini, who achieved top notes ringingly. Nelson Eddy maintained his high standard as Belcore, and Giuseppe La Puma was a wide girthed and broadly buffo Doctor Dulcamara. The tuneful music was gayly performed by Alexander Smallens and his Philadelphia Orchestra group.

Recitals Given

John Charles Thomas, at his Penn Athletic Club recital, offered as a novelty Harvey Ender's "Vod'vil," in which the singer impersonated a typical group of variety artists. His list included also old Italian airs, German lieder, English songs and the aria "Promesse

de mon avenir" from "Le Roi de Lahore." Throughout he sang with artistry.

Nelson Eddy gave the fourth of his interesting series of recitals on Feb. 20 in the Warwick ballroom, with Alma Peterson as co-recitalist. The program was almost entirely in English except for a duet from "Thaïs" and Miss Peterson's stirring "Ritorna Vincitor" from "Aida." Mr. Eddy gave a first presentation of Madeleine Walther's "Dweller in Dreams." W. R. MURPHY

Philadelphia Women's Symphony Heard in Second Concert

PHILADELPHIA, March 20.—The Women's Symphony Orchestra of Philadelphia presented the second of its series of local concerts on Feb. 20 at the Bellevue-Stratford, with Frank Oglesby, tenor, and the Riva Hoffman Dancers appearing as guest artists.

Under the baton of J. W. F. Leman, the orchestra played Alois Reiser's tone poem, "From Mount Rainier." The other numbers were Mozart's Overture to "Titus," the Mendelssohn Symphony in A Major, No. 4, Op. 90 and two Slavonic Dances by Dvorak.

Mr. Oglesby's numbers were enthusiastically received. The dancers presented graceful interpretations of the ballet music from operas of Gluck.

The orchestra will give concerts in York, Collegeville and Stroudsburg, Pa., during the coming month. The final concert of its local series will be given on May 1, with Percy Grainger as guest conductor.

Boston Symphony Gives Debussy Novelty with French Soprano Assisting

BOSTON, March 20.—At its regular concerts of Feb. 14 and 15, the Boston Symphony assisted by the Radcliffe Choral Society and the Cecilia Society, with Gabrielle Ritter-Ciampi, soprano of the Paris Opera, as soloist, presented Debussy's "La Demoiselle Eluë" and the same composer's "Le Martyre de Saint Sebastien." The first work, one of Debussy's earliest compositions, was delicately interpreted. The second, heard for the first time here in its entirety, was given a dramatic performance.

Efrem Zimbalist gave one of his notable recitals on the afternoon of Feb. 15 in Symphony Hall. His playing of the Brahms D Minor Sonata was perfectly rounded. The Stock Concerto, likewise in D Minor, was handled with thorough musicianship. M. C. H.

Marion Kingsbury Appears in Concert

BOSTON, March 20.—Marion Kingsbury, soprano, gave a Jordan Hall recital on Feb. 25, assisted by Heinrich Gebhard, composer-pianist; Georges Laurent, flutist; G. Mager, trumpeter; Malcolm Lang, accompanist, and a small orchestra of players from the Boston Symphony, conducted by Richard Burgin. Mrs. Kingsbury was heard in arias from "Don Giovanni" and Handel's "Samson," Irish and Scotch folk songs arranged by Beethoven and songs by Mr. Gebhard, with the latter at the piano. The orchestra played Mozart's Overture to "Il Seraglio," Bach's Suite in B Minor and Three Brazilian Dances by Milhaud. Especially interesting were Hüe's "Soir païen" for voice, flute and piano and Roussel's "Rossignol, mon mignon" for voice and flute. W. J. P.

SUMMER MASTER SCHOOL

June 26th to August 6th, 1930 (44th Season)

JOSEF LHEVINNE

World Renowned Piano Virtuoso. Repertoire Teachers' Classes. Auditor Classes.

HENIOT LEVY
SILVIO SCIONTI
KURT WANIECK
EARL BLAIR

Brilliant pianists and eminent instructors.
Repertoire and Teachers' Classes

KARLETON HACKETT

Distinguished vocal instructor and critic.
Repertoire and Teachers' Classes

EDOARDO SACERDOTE

Noted teacher of voice and opera classes.

HERBERT BUTLER

Eminent teacher of the violin.

Faculty of One Hundred Thirty Artist Teachers

PUBLIC SCHOOL MUSIC DEPARTMENT

O. E. Robinson, Director

Accredited courses leading to Certificates, Diploma and Bachelor of Music Degree. Our graduates occupying positions in most States of the Union.

NORMAL—CHILDREN'S MUSICAL TRAINING

Direction Louise Robyn

Intensive Normal Courses illustrating Miss Robyn's methods of piano instruction as applied to children from ages of five to fourteen years.

DRAMATIC ART AND EXPRESSION

Courses leading to Diplomas and Degrees. Classes in expression, acting, stage technic, make-up, diction, pantomime, moving picture work, etc.

CLASS PIANO METHODS FOR PUBLIC SCHOOLS—OXFORD COURSE

Direction Gail Martin Haake

Special normal training in courses as used in the public schools of Chicago, New York, Cleveland and many other cities.

Superior Dormitory Accommodations. Rates of Tuition Moderate

CREDITS will be given for summer courses taken toward Certificates, Diplomas, Degrees—granted by authority of the State of Illinois. Summer Session prospectus, regular catalog and Public School Music circular mailed free on application. For detailed information address

AMERICAN CONSERVATORY OF MUSIC

504 KIMBALL HALL

CHICAGO, ILLINOIS

JOHN J. HATTSTAEDT, President

CHICAGO WELCOMES PIZZETTI CONCERTO

Italian Composer Present At Local Premiere of His Work

CHICAGO, March 20.—In the presence of the composer, who included a visit to Chicago in his first American journey, Pizzetti's "Concerto dell' Estate" had its first Chicago hearing at the concerts of March 7 and 8. The following program was performed:

A Serenade, Op. 34.....Georg Schumann
Concerto dell' Estate.....Pizzetti
(First performance in Chicago)
Suite, "From the Northland".....Sowerby
Preludio, Fanfara e Fuga.....Tommasini
(First performance in Chicago)
Chorale-Prelude, "O Mensch, bewein dein
Sünde gross".....Bach
(Arranged for string orchestra by Frederick
Stock)
"Die Walküre".....Wagner
Introduction to Act II
The Ride of the Valkyries

This miscellaneous list of music proved one of the most untiring programs in many a day. The warm glowing colors of Pizzetti's concerto found an immediate welcome. Sowerby's suite, in much the same outdoor mood, impressed anew by its beauty of thought, and the skillfulness of its orchestral dress. The composer received many recalls after Mr. Stock's carefully planned interpretation. Georg Schumann's Serenade proved trite. The Tommasini work was not especially weighty. But Mr. Stock gave the Bach and Wagner works performances of the first order.

Jacques Gordon Wins Ovation

Jacques Gordon, retiring concertmaster of the Chicago Symphony Orchestra, made his last solo appearance at the Tuesday concert of March 11. The program:

"Intermezzi Goldoni".....Boschi
Concerto for Violin in E Major.....Bach
Symphony, No. 6 ("Pastoral").....Beethoven
Concerto for Violin.....Schelling

Since he first joined the orchestra eight years ago Mr. Gordon has enjoyed uniform popularity for his sincere, earnest personality and the unfailingly high quality of his playing. The readings of both the Bach and the Schelling on this occasion were in masterly style. The former had every virtue of dignified understanding; the latter was a brilliant display of the modern resources of the violin. The audience tendered Mr. Gordon a prolonged ovation.

Heifetz Plays Brahms Concerto

Jascha Heifetz was the soloist at the week-end concerts of March 14 and 15. The program:

Serenade for Wind Instruments, Op. 7.....Strauss
"Grey Galloway," a Border Ballad.....McEwen
(First performance in Chicago)
Symphony, No. 3 in C Minor.....Saint-Saëns
Concerto for Violin in D Major.....Brahms
Mr. Heifetz

For the first time this season symphony audiences were lashed into the ultimate degree of frenetic enthusiasm by Mr. Heifetz's superb performance of the Brahms concerto. Enthusiasts stood and cheered long after the lights were lowered.

McEwen's "Grey Galloway" was a first performance for this city, despite the fact that it dates from 1908. Without being pretentious, it was enjoyable as an honest, well-wrought study in the manner of Scottish folk music. Strauss's early piece was a welcome revival, and Mr. Stock and his men reaped well earned rewards for their way with Saint-Saëns's Third Symphony.

ALBERT GOLDBERG



Carl McKinley, American Composer

MCCORMACK WINS PLAUDITS IN MOTION PICTURE PLAY

Crowds Greet Irish Tenor with Great Enthusiasm in New Film Entitled "Song o' My Heart"

There was a brilliant audience at the 44th Street Theatre on Tuesday evening, March 11, for the world premiere of John McCormack's first talkie, "Song o' My Heart." Singing, such as the great Irish tenor provides, is still a novelty for Hollywood impresarios, and it is to their credit, specifically to that of the Fox Movietone, that this film has been produced artistically. Frank Borzage is the director.

Mr. McCormack sings, as only he can, eleven songs throughout the picture, and they are recorded by Movietone with great fidelity. They include some of his favorite airs, among them Nevin's setting of "Little Boy Blue," Marshall's "I Hear You Calling Me," Merikanto's "A Fairy Story by the Fire," the Italian "Luoghi Sereni e Cari," Blanche Seaver's "Just for Today," sung with organ with touching effect, and the Balfe "Then You'll Remember Me." There is fortunately a small amount of film music, including "Ireland, Mother Ireland," "I Feel You Near Me," and "A Pair of Blue Eyes," with which the picture closes. Mr. McCormack's acting is natural, sincere and his speaking, as well as his singing voice, of beautiful quality. His concert accompanist, Edwin Schneider, acts the part of his friend and teacher, Vincent, and does it well, providing the accompaniments for the songs.

Of the picture itself, as to its plot and general content, suffice it to say that it has laughs and tears galore and that it will in all likelihood exert a universal appeal. John McCormack is big enough to carry it to success, we venture, in practically every English speaking country.

Cos Cob Press May Publish Best Works from Victor Contest

The Cos Cob Press, Inc., founded last year by Alma Wertheim for the publication of symphonic music by contemporary composers, announced last week that it would consider for publication the works submitted in the Victor prize competition, the outcome of which has not yet been announced. Not only the winning work or works, but any work submitted to this competition, will be examined by the Cos Cob Press, as Mrs. Wertheim feels that her publication committee may not necessarily agree with the jury.

McKinley's "Masquerade" Has Unusual Record of Performance This Year

With one conductor presenting the work eleven times in the season, and other orchestras including it in their programs, Carl McKinley's "Masquerade" has achieved an unusual record of performance this year. The symphonic fantasy, with its touch of jazz, has been given frequently since the composer himself conducted the premiere at the Stadium concerts in New York during the summer of 1926.

Ossip Gabrilowitsch presented the work seven times with the Detroit Symphony, both in the orchestra's home city and on tour. During his guest engagement with the Philadelphia Orchestra, Mr. Gabrilowitsch this season gave three performances of the work in the Quaker City and one in New York. A few days previously, Mr. McKinley conducted the work with the Manhattan Symphony, when Henry Hadley chose "Masquerade" as the American number for the program. The Syracuse Symphony, under Vladimir Shavitch, also gave a performance of the work this year.

Frederick Stock, in the season following the premiere with Mr. Van Hoogstraten's orchestra in the Stadium, invited the composer to conduct the Chicago first performance. The Beethoven Orchestra gave another New York hearing on April 29, 1927.

Mr. McKinley was recently appointed to the staff of the New England Conservatory of Music, where he is teaching theory, composition and history of music. The Conservatory orchestra, under Chadwick, had given the premiere of McKinley's "Indian Summer Idyl," while the composer was in his last year at Harvard.

A graduate of the Knox Conservatory of Music in Galesburg, Ill., Mr. McKinley received his A.B. from Harvard in 1917, and at the same time the Elkan Naumburg Fellowship, which enabled him to spend the next year studying composition with Rubin Goldmark in New York. His symphonic poem, "The Blue Flower," was awarded the Flagler Prize in 1921. As a Fellow of the Guggenheim Memorial Foundation for creative work in musical composition, Mr. McKinley spent two years in Europe studying contemporary music. His published works include compositions for voice, piano and organ.

SARA BAIR IN OPERA

Artist Pupil of Mrs. C. Dyas Standish Scores in Herbert Revival

Sara Bair, an artist pupil of Mrs. C. Dyas Standish, the New York singing teacher, recently assumed the prima donna role of Victor Herbert's "The Fortune Teller" on twenty minutes' notice, when Eleanor Painter was indisposed.

She sang that role in several cities with a touring organization which has visited Chicago, Boston, Pittsburgh, Philadelphia, Chicago, Baltimore and Washington this winter.

Miss Bair was engaged to sing the role of Pompom in the revival and to act as understudy for Miss Painter. In every city Miss Bair received favorable notices for her singing and acting.

Harold Samuel, who recently sailed for England, will return for another American tour in October and November next.

First Opera Broadcast Across Atlantic

THE first transoceanic broadcast of an opera performance took place from the stage of the Dresden Opera on Sunday, March 16, when a part of the first act of "Fidelio" was heard in America. The performance, conducted by Hermann Kutzschbach, in the absence of Fritz Busch, was relayed by way of Leipzig to the receiving station at Riverhead, Long Island. Although reception conditions were not ideal, the playing of the orchestra in particular often came through clearly.

Urge Copyright Changes

(Continued from page 3)

tee heard E. H. Murphy, representing a group of music publishers, who asked that the Vestal Bill be enacted.

William Hamilton Osborne, representing the Authors' League of America, also spoke in favor of the bill, pointing out that the Vestal Bill would give protection to creative composers and authors and the right to sell their products at their own price.

John Paine, chairman of the board of the Music Publishers' Association, New York, endorsed the Vestal Bill as representative of the music publishers.

Leading the opponents to the Vestal Bill, Harry A. Meixelle, representative of the Music Industries Chamber of Commerce, New York, spoke for the makers of records and music rolls. Mr. Meixelle said that he desired to see the composers treated fairly, but he felt that the difficulty was between the composer and the publisher of music, and not the reproducing companies. He contended for the principle of "accessibility" as now provided in the copyright law, asserting that there is competition between the various mechanical reproducing companies for the best musical compositions. He felt, however, that the composer had the unqualified right to "bargain."

In concluding the hearings, Chairman Vestal made a statement denying that the existing law gave the composer the right to bargain and sell. The Vestal Bill, he said, simply gives the composer the right to bargain and sell the mechanical productions of his compositions.

ALFRED T. MARKS

Philadelphia Civic Opera to Continue Series

PHILADELPHIA, March 18.—Reports that the Philadelphia Civic Opera Company would cancel its remaining performances for this season and discontinue future activities were dispelled as the result of a meeting of the board this morning at the Bellevue Statford. Announcement was made that the four remaining productions of the current season's sixteen would be given as scheduled and that the organization would carry on next season.

At the January semi-annual meeting of the company, of which Mrs. Henry M. Tracy is president and general director, and Alexander Smallens conductor, William A. Bruckheiser, the treasurer, reported a net gain for the first half year of nearly \$5,000, this being the first time the company had shown a profit since its organization in 1923.

W. R. M.

Woman Performer Demonstrates Novel "Ether Music"

WASHINGTON, D. C., March 20.—Musicians and teachers in every branch of music appeared in full force at the concert given by Zenaide Hanenfeldt on her RCA-Theremin Ether Wave Instrument here recently. This slim princess of the ether wave appeared ethereal enough herself to be in perfect harmony with her instrument. Standing before what appeared to be an odd-shaped radio box on four legs, Miss Hanenfeldt moved her hands with rhythmic motions through the air around the box, without ever touching it or the metal rods which protrude from it. These rods are called antennae. When the instrument is attached to an electric circuit, they form two electro-magnetic fields—one around each antenna—which are broken or conditioned by the entering of any electrical conductor such as the hands. Change in the air, or ether, is produced, and music results.

Drawing Music from Air

In the instruments that we have known there is some auditory consciousness of the instrument itself. With this ether wave instrument there is actually no mechanical contrivance between the musician and the music, nothing but air between the thought and the creation. One has a musical thought, and one proceeds to put it audibly into the air with one's own hands. It is a revolutionary art, as has been said by Ossip Gabrilowitsch and others. As usual with anything new, it has been called the "music of the future." But why not? Here is something which will help anyone with a musical thought or an accurate ear to create music without long and arduous practice of technique.

In describing this concert, we must forget the matter-of-fact world we live in and cross the threshold of that world which children have always known. For surely it is magical when human



Photo, Blank-Stoller, Inc.

Zenaide Hanenfeldt Playing Her Own Model of Leon Theremin's Ether Wave Music Instrument

hands can pluck music out of the air, aided by only a box containing radio tubes and two protruding metal bars! (There is, of course, a loud speaker some six feet to the left and rear of the player to give out the sound.)

Miss Hanenfeldt played, among other things, Chopin's Etude, Op. 10, No. 3; Rachmaninoff's Vocalise; Brahms's Valse No. 15; "Après un Rêve" by Fauré and a Pavane by Ravel. She played them by ear, as the Theremin Ether Wave Instrument has no strings, frets or keys to aid mechanically in forming a melody.

Technique of the Hands

The technique consists in the motion of the hands in the air. The right hand is in constant vibration, moving near and withdrawing from the upright antenna (the accompanying photograph gives a very clear idea of the two antennae and the position of the arms), while the left hand merely opens and closes with a rhythmic motion as it approaches and leaves the looped antenna. The vertical antenna controls pitch and timbre, and the looped one controls volume. While the right hand approaches the one, the pitch grows gradually higher and higher, until it sounds like a very high soprano, and as the left hand withdraws from the other, the volume becomes louder until it reaches a roar equal to the fortissimo of an orchestra.

Conversely, when the right hand moves away from the antenna, the tone drops slowly to a deep bass; whereas, as the left hand approaches the looped antenna, the volume becomes less and less until a mere whisper is produced. The roar in this antenna is the "old-time howl of the radio set tamed"—I quote from Miss Hanenfeldt.

As this artist played this instrument exquisitely and with a finished musicianship, it is difficult to tell how well it would have sounded with a less

gifted performer. But there is no doubt that anyone could create music with it, however crude.

The tones produced by the Theremin are not quite describable, as they are somewhat like the human voice and yet like a stringed instrument played with a perfect and stringless tone. Miss Hanenfeldt could bring out a pianissimo on a very high note or on a deep bass note, indiscriminately. But it was in the merging of tones, in the new and delicate nuances, more subtle even than the voice can produce, that the instrument was most remarkable. Quarter-tones are outquartered, for infinitesimal tones are heard in a merging of tone-color new to human ears. A fact especially noteworthy is that a more or less musical sound can be produced, high or low, soft or loud, by drawing the hands, held rigidly open, forwards and backwards to and from the antennae. But to make the sound alive and produce tone, the hands must be in motion, must themselves be alive.

Inventor Demonstrates Instrument

As Miss Hanenfeldt says, there is still some mystery surrounding the idea behind the Theremin ether wave instrument which belongs to the inventor himself. A professor at the Polytechnical Institute of Leningrad and a scientist, Theremin left his position to demonstrate his invention, showing it for the first time outside of Russia at the Frankfort Exposition in the summer of 1927. He received praise and encouragement from both musicians and scientists, and in the same year played the instrument in London, Paris and Berlin, arousing enthusiasm wherever he appeared.

He came to this country to live and, after taking out patents, settled in New York, where he is teaching the use of the ether wave instrument. Miss Hanenfeldt was one of his first pupils in the United States, having come with her mother at the age of ten from her home in Russia, just after the Revolution there.

Professor Theremin was presented by Nikolai Sokoloff with the Cleveland Orchestra this season, as soloist on his own instrument in three concerts. Leopold Stokowski has been using two models of the RCA Theremin with the Philadelphia Orchestra.

MARY N. S. WHITELEY

Zimbalist Heard in Many Cities

Efrem Zimbalist spent the month of January touring on the Pacific Coast. During February the artist played in Texas and Illinois, in recital at Symphony Hall, Boston, and in Washington and Baltimore as soloist with the Philadelphia Orchestra. On Feb. 25 he gave a concert in Fort Wayne, and on March 3 for the Society of Arts at the Everglades Club, Palm Beach. Other spring engagements are in Hartford, Chicago, Germantown, Atlantic City, Orange, Montclair and Brooklyn. During the week of April 7 he will visit Havana, where he will give two concerts under the auspices of the Sociedad Pro-Arte Musical.

MILWAUKEE HEARS NOTABLE CONCERTS

Orchestra Plans Longer Series Next Year—Spalding Appears

MILWAUKEE, March 20.—The Milwaukee Philharmonic, led by Frank Laird Waller, on Sunday afternoon, March 2, at the Auditorium presented César Franck's Symphony as the chief item in an excellent concert. The program included also Dvorak's "Carneval" Overture, the Prelude to "Hänsel und Gretel" by Humperdinck and the First "Hungarian" Rhapsody by Liszt. Alma Peterson, the soloist, sang arias from "Marriage of Figaro" and "Trovatore," and "Elsa's Dream" from "Lohengrin," with orchestral accompaniment. She was given a most cordial reception by the large audience.

Only two concerts remain in the present season of the orchestra. The management has already laid its plans for a longer series of concerts for next season.

Albert Spalding at the Pabst Theatre on Feb. 28 gave a fine recital, under the local management of Margaret Rice. The program included Bach's Sonata in G Major, the Schubert Fantasy in C Major and works by Martini, Lalo, Schumann, Szymanowski and Paganini. André Benoist was a fine accompanist.

Marshall Bidwell, organist, of Cedar Rapids, Iowa, gave an interesting recital on March 3 at Kenwood Methodist Church, under the auspices of the Milwaukee Guild of Organists.

C. O. SKINROOD

Madeleine Grey to Make First American Tour

Madeleine Grey, French singer, who has appeared with much success in Europe and in South America, will make her first tour of the United States, under Concert Management Arthur Judson, Inc., next season. In Paris Miss Grey has appeared as soloist with the Société des Concerts du Conservatoire, the Concerts Colonne, Lamoureux and Pasdeloup, and the Société Philharmonique. For her American tour, she will specialize in programs of folk songs, for which she is noted abroad.

Annie Friedberg Announces Artists

Three additions have recently been made to the list of artists under the management of Concert Direction Annie Friedberg. These are Valentina Aksarova, Russian soprano, who recently scored in an interesting recital program at Town Hall; Mieczyslaw Münz, Polish pianist, who has toured in America for several years, and Edgar Shelton, American pianist, who has been heard in two successful recitals in Town Hall this season. Miss Friedberg is offering these artists for the entire season 1930-31.

Betty Tillotson, New York manager, left on March 1 for a trip through the Middle West.

FREDERICK SCHLIEDER

Summer Intensive Courses Eighth Season

NEW YORK—JUNE 30-AUG. 1

BERKELEY, CAL.—AUG. 6-27

DENVER, COLO.—SEPT. 1-22

Courses Presented

The Fundamentals of Music
Rhythm
Melodic Creation
Two-Part Counterpoint
Three-Part Counterpoint
Four-Part Counterpoint
Discord Textures and Their Modern Usage
Advanced Lyric Composition and Improvisation
Special Advanced Courses

Send for Descriptive Literature

27 West 72nd St., New York

GRACE DORÉE

SOLE TEACHER OF EDWARD RANSOME—Tenor Metropolitan Opera Co.

Voice—Repertoire
European Debuts Personally Arranged and Supervised
Hotel Dauphin, 67th and Broadway, New York
Phone Trafalgar 2200

Diversity Adds Spice to New York Recitals

Music of All Kinds and Sorts Spread in a Feast for Gotham's Concert Goers—Interest of Public Remains Undiminished and Recitalists Draw Throng to Hear Programs of Excellent Quality

RECITALS and concerts of all kinds continue to attract large audiences to New York's concert rooms and most of these have been rewarded with excellent music well presented. Programs given by single artists, dual recitals and ensembles have vied with each other in claiming the interest of the large number of insatiable concert goers whose delight remains undiminished. The annual presentation of Bach's St. John Passion was well attended, and in another realm of music the annual glee club meets of the schools and colleges proved of distinct value.

Andersen-Scionti, Pianists

A recital of music for two pianos was given in the Town Hall on the afternoon of March 3, by Stell Andersen and Silvio Scionti. This was the second appearance of the combination this season. An arrangement of Clementi's B Flat Sonata was an interesting quasi-novelty. Casella's "Pupazetti" and Chabrier's "España" were also heard. Miss Anderson played a group of solos by Brahms and Mr. Scionti of pieces by Gargiulo, Debussy and Rachmaninoff. The audience expressed decided approval of both ensemble and solo groups.

Rebecca Davidson, Pianist

Rebecca Davidson, pianist, who played in New York a decade ago, was heard in recital in the Town Hall on the evening of March 3. Bach transcriptions by Busoni, works by Schubert, Brahms and César Franck as well as Chopin, Liszt and Albeniz made up the program which was, in general, well given. Miss Davidson's technical equipment is excellent and her tone quality agreeable at all times and these, together with an intellectual approach to her pieces, made the recital one of decided interest.

Alexander Brailowsky, Pianist

Alexander Brailowsky's first New York recital of the season was given

in Carnegie Hall on the evening of March 3, as the eighth event in the Judson series. The pianist's highly individual keyboard style was in evidence throughout a lengthy and much applauded list, including as its most representative item an entire group devoted to Chopin works. The recital began with Scarlatti's Sonata in A Major, the Bach-Busoni Chaconne and the Schumann "Etudes Symphoniques," all test numbers which the pianist achieved with brilliant virtuosity, if at times somewhat hard tone. In the Chopin group there were several repetitions demanded. The final group was made up of works by Debussy, Rimsky-Korsakoff and Moussorgsky, and the Liszt arrangement of Wagner's "Tannhäuser" Overture.

Rachel Morton, Soprano

Rachel Morton, soprano, whose work is not unknown to New York and who has been singing in opera in Europe, returned for an interesting recital in the Town Hall on the evening of March 4. Beethoven's "Ah! Perfido!" and the "Suicidio!" from "Gioconda" represented the dramatic side of the program, while German lieder by Marx, Wolf and Strauss, a French group and one in English composed the shorter numbers.

Mme. Morton's singing is impressive. She has a fine sense of dramatic values as well as a deft lyric touch when required and which carried her hearers through a wide range of emotions. Her German lieder were especially well sung and her diction in both this and the French group was above the average. Jaffrey Harris was an efficient and understanding accompanist.

Harn-Maruchess Recital

Merry Harn, mezzo-soprano, and Alix Young Maruchess, viola d'amore player, were heard in a costume recital "in the Eighteenth Century manner" by an audience that filled Steinway Hall on the evening of March 4. Mme. Harn's numbers were well chosen from antique music which she sang with much personal charm and in an agreeable voice. Some gentle folk-music of France and England was especially well projected and indeed, all the songs gave evidence not only of study but of penetrating research into their individual meanings.

Mme. Maruchess's playing had all its customary qualities of musicianship and finesse in early works by Martini, Milandre, Couperin, Rameau and others. Frank Bibb accompanied sometimes at the piano sometimes at the harpsichord.

Carlyle and Roland Davis

Carlyle and Roland Davis, pianists, assisted by Jeannette Vreeland, soprano, and John Quine, baritone, were heard in a program of compositions by the elder Mr. Davis in Carnegie Hall on the evening of March 4. This was the second appearance of these artists in New York. The program began with a Sonata for Piano in four movements, each with striking title. Mr. Davis senior played this. Following was a group of songs admirably sung by Miss Vreeland. Five shorter piano pieces were then played by Carlyle Davis and Mr. Quine sang a group of four songs. Roland Davis then played a group of five piano solos and the program concluded with three numbers for piano

duet. Throughout the evening both the numbers themselves and the playing of them was marked with high originality and the sizable audience was appreciative in its applause. J.

John Goss, Baritone

John Goss, baritone, whose singing is one of the pleasures of every musical season since he first landed on our shores, was heard in recital in the Town Hall on the evening of March 5. Mr. Goss's program was put together in an unconventional way, regardless of tongue, school, type or period. It was, however, a mighty maze but not without a plan, as its excellencies proved. Few recitalists of the present day can create and sustain the mood of a song so well as this singer. It is bootless to enumerate the items on the program which were best. Some were better than others and even the numbers less intrinsically interesting, were raised to heights of delight by the singing of them. A new, or rather an unfamiliar version of "Tre giorni son che Nina," was especially delightful and Delius's setting of a not-very-good translation of Bjørnsen's "The Princess," a bit of exquisite art. Daisy Bucktrout played the accompaniments.

Israel Alter, Tenor

Israel Alter, tenor, Obercantor of Hanover, Germany, made a recital debut in Carnegie Hall on the evening of March 5, giving a program in German, Italian, Hebrew and Yiddish. In spite of some rather flamboyant statements concerning his abilities, Mr. Alter's voice proved a fine, even and unusual one of fine quality. Arias from Donizetti's forgotten "Belisario," Meyerbeer's "L'Africaine" and Puccini's "Girl of the Golden West" while well-sung, were of less interest than other items on the program, especially some compositions of his own in traditional mode. Mr. Alter also was able to create an atmosphere by the sincerity with which his music was delivered. An apology made by the singer for indispositions due to an uncomfortable sea

voyage make further comment unwise until further hearing. John Mandelbrod played the accompaniments.

J.

Augusta Tollefsen Plays in Brooklyn

Augusta Tollefsen, pianist of the well-known Tollefsen Trio, gave a recital in the Brooklyn Academy of Music on the evening of March 5, under the auspices of the Institute of Arts and Sciences. Four excerpts from the Well-Tempered Clavichord began the program with the Scarlatti Pastorale. Followed, the Schumann Kreisleriana, extremely well played with real insight and understanding. Grieg's G Minor Ballade was then heard and a list of shorter numbers by Debussy, Albeniz, Scott, Griffes and Adolph Schmidt whose "Improvisation" had a first hearing as did James A. Bliss's European Sketches. Liszt's Nightingale and his "La Campanella" ended the program.

Mme. Tollefsen's Bach was particularly good on account of its clarity and well-sustained tonal balance. Throughout the highly differentiated program, Mme. Tollefsen's artistry was maintained at a high level which gave much pleasure to her hearers.

H.

Frijsh at Barbizon

Povla Frijsh, soprano, was the artist giving the "intimate" recital at the Barbizon on the evening of March 5, with Celius Dougherty at the piano. Mme. Frijsh's singing had all the admirable qualities which have characterized it heretofore, a sensitive understanding of the moods of her songs and an ability to project these into the hearts of her audience. These qualities carried her through a wide range of song literature from early classicists to contemporary composers. In all, Mme. Frijsh sang with a style and interpretative ability which has few rivals at the present time.

J.

Amy Neill String Quartet

The Amy Neill String Quartet, a Chicago organization which had been heard here in a previous season, gave a concert in Steinway Hall on the evening

(Continued on page 29)

TO SERIOUS AND TALENTED PUPILS

HENRY RUSSELL

Bass-Baritone

Teacher of the Lyric Art of DELLA SEDIA

Announces Partial Scholarships to Those Who Can Qualify

APPOINTMENTS BY MAIL OR 'PHONE

Studio: 125 Riverside Drive, New York
PHONE: ENDICOTT 2768

INSTITUTE OF MUSICAL ART

of the

JUILLIARD SCHOOL OF MUSIC
FRANK DAMROSCH, Dean

120 Claremont Avenue, New York, N. Y.

A School for Serious Students All Branches Moderate Tuition Fees

Special Announcement

All Talented Advanced Violin Students Will Come Under the Personal Observation and Instruction of

PROF. LEOPOLD AUER

The Clebeld Institute of Music

June 23 ANNUAL SUMMER SESSION August 2

Private lessons and class work in all departments

Master Classes in Piano, Violin, Voice and Cello

Public School Music, Daily opera and repertory classes

Regular faculty includes: Marcel Salzinger, Arthur Loesser, Herman Rosen, Victor de Gomez, Herbert Elwell

Write for catalogue outlining courses, fees, and dormitory rates

2827 Euclid Ave.

MRS. FRANKLYN B. SANDERS, Director, Cleveland, O.

N.Y. COLLEGE OF MUSIC

CARL HEIN and AUGUST FRAEMCKE, Directors

FIFTY-FIRST YEAR

HANS LETZ, Violin; KARL JÖRN, Voice and 40 other eminent teachers

SEND FOR CATALOGUE

114-116 E. 85th Street, New York City

Samoiloff Will Test Young Singers for Talking Pictures

LOS ANGELES, March 20.—Lazar S. Samoiloff, director of the Bel Canto Studios and the Opera Academy, has been requested by the R.K.O. Studio Management to report to their officials singers who will register well in the talking pictures, according to a recent announcement. Mr. Samoiloff will lecture on "Radio and the Talkies" before the Friday Morning Club on March 25.

Alberto Conti, formerly an opera conductor in Italy and recently of the Columbia Opera Company in Los Angeles, has joined the staff of the academy and will coach in operatic and concert repertoires and conduct opera classes. Ruby Ohman, contralto, was engaged to sing with the Los Angeles Philharmonic on March 16, and Frank Baken, bass, recently appeared as soloist with the Glendale Symphony.

John Uppman, baritone, a Samoiloff artist who has been with the American Opera Company for the past three seasons, has arrived here to continue his studies under Mr. Samoiloff. He is under the Judson management in New York and Los Angeles. Among recent celebrated visitors to the Samoiloff Studios have been Beniamino Gigli and Giacomo Lauri-Volpi of the Metropolitan, and Miguel Fleta.

After teaching in Los Angeles until July 15, Mr. Samoiloff will hold master classes for five weeks in Portland, Ore., and in Seattle for three weeks. He will lecture in Spokane, Vancouver and Victoria.

Hugh Ross Lectures on Tudor Music

Hugh Ross, conductor of the Schola Cantorum, during February gave a series of three lectures on Tudor church music at the Graduate School of Sacred



Lazar S. Samoiloff, Voice Teacher

Music of Union Theological Seminary in New York. He formed the class into a chorus and illustrated his talks with performances of works by Gibbons, Tallis, Farrant and other composers.

French Soirée Held at Roerich Hall

"L'Esprit Français" was the subject of the first soirée of the French Association of the Society of Friends of Roerich Museum, held in Roerich Hall on Saturday evening, March 15. The speakers announced included Nicholas Roerich, Laure B. Kahn, chairman, Professors Meillet and Müller of Columbia University, and Frances Grant.

A musical program was given by Olga Didur, soprano, and members of the faculty of the Master Institute of Roerich Museum. Bernard Wagenaar played his Sonata and Hubert Linscott gave several French songs. The Trio in D Major of Brahms was played by David Barnett, piano, Helen Teschner Tas, violin, and Percy Such, 'cello.

CLEVELAND HAILS PLAYERS' RETURN

Sokoloff Leads Slavic List— Choral Events Attract Throngs

CLEVELAND, March 20.—Having concluded its eastern tour, The Cleveland Orchestra, Nikolai Sokoloff, conductor, returned to play magnificently in an all-Tchaikovsky program, Feb. 27 and March 1. The program included the "Pathétique" Symphony, the "Nutcracker" Suite, and the "1812" Overture.

The Orpheus Male Chorus, conducted by Charles D. Dawe, gave its annual concert in Public Music Hall, Feb. 26. The program included "Blow, Blow, Thou Winter Wind," by J. Owen Jones, which won the group first honors at the Welsh Eisteddfod in 1926 and a "Finnish Lullaby" by Palmgren.

Claudia Muzio was soloist with the chorus. She sang an extended program ranging from Delibes's "Les Filles de Cadiz," to Hageman's "Do Not Go, My Love," and returned repeatedly to sing English songs. Charles Lurvey supplied artistic accompaniments.

Beryl Rubinstein played four Beethoven Sonatas, Op. 14, No. 2 in G; Op. 26, in D ("Pastoral"); Op. 57, in F Minor ("Appassionata"); and Op. 109, in E, in the third program in the series presented by the Cleveland Museum of Art. Mr. Rubinstein and Severin Eisenberger are playing all the Sonatas of Beethoven in this series. These programs have proved so popular that the artists have had to play the same concert twice.

Prentiss Auditorium, recently completed as a part of St. Luke's Hospital, was opened through the courtesy of Mr. and Mrs. F. F. Prentiss, with a joint recital by two Cleveland artists, Herman Rosen, violinist, and Lionel Nowak, pianist, on Feb. 22.

The Fisk Jubilee Singers gave a recital at the Woodland Centre, Feb. 18. This was their first Cleveland appearance. The program included a "First Psalm," written for the Fisk Singers by Frank La Forge.

The Cleveland Ladies' Chorus, William A. Hughes, conductor, gave a concert in Public Music Hall, Feb. 19. Alexander Kisselburgh, baritone, of New York, was the soloist. Especially interesting was a choral arrangement of Brahms's Hungarian dances, "The Gypsies." Mr. Kisselburgh, heard here earlier in the season as one of the soloists in the "Messiah," was at his best in a group of songs by Gretchaninoff, Tchaikovsky, Rachmaninoff and Mousorgsky.

MARGARET ALDERSON

Arthur Kraft Re-engaged for Bach Festival in Bethlehem

Arthur Kraft, tenor, will appear in oratorio and recital during March on a middle-west tour. He will sing in several performances of Bach's "St. Matthew's Passion." For his fifth consecutive year he will be the tenor soloist at the Bach Festival at Bethlehem. He will also sing in the B Minor Mass with the New York Oratorio Society at Carnegie Hall.

Otto Wick Heard as Composer-Conductor

Otto Wick appeared as guest conductor in his own works and was cordially received at the concert given by the Richard Wagner Symphony Society on the evening of March 9, in Liederkranz

Hall. He presented the Interlude from his "Temples of Peshawur," his Symphonic Fantasy, "Al Schlaraffia," and his four symphonic songs, "The Seasons," for which Elsa Diemer, soprano, formerly of the Chicago Opera Company was the soloist. Under Fritz Forsch's baton, Anton Witek, former concertmaster of the Boston Symphony under Karl Muck and of the Festspielhaus at Bayreuth, was the soloist in the Beethoven Violin Concerto in D Major. Mr. Forsch conducted the Prelude to "Meistersinger" and "Les Préludes" by Liszt.

Matzenauer Sings for Musicians' Club

Margaret Matzenauer appeared for the first time since her recent retirement from the Metropolitan as a guest artist at the dinner of the Musicians' Club of New York, held in the Hotel Astor on March 11. On the program with the mezzo-soprano were Mischa Mischakoff, violinist, and Arthur Bergh, who assisted at the piano. Henry Hadley, president of the club, with the other officers, received the guests.

ETHEL
CAVE-COLE
CONCERT ACCOMPANIST
ENSEMBLE PLAYER
COACH—VOCAL AND
INSTRUMENTAL
17 WEST 80th STREET NEW YORK CITY
Phone Wickersham 2540

Available January-February, 1931
WILLIAM BUSCH
ENGLISH PIANIST
Management: Richard Copley
10 East 43rd St. New York
Baldwin Piano

HENRY F.
SEIBERT
ORGANIST
Holy Trinity Lutheran Church
Official Organist: The Town Hall, New York

RENE MAISON
TENOR
Chicago Civic Opera
Mgt. ANNIE FRIEDBERG Fisk Bldg., N. Y.

ARTHUR ALEXANDER
Composer, Conductor and
Teacher of Singing
7024 Melrose Ave. Whitney 7518
HOLLYWOOD, CALIF.

ARTHUR
HICE
CONCERT PIANIST
Studios: 521 Steinway Hall, New York (Mondays)
311 S. 22nd St., Philadelphia
For full particulars, apply
RECITAL MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York

VINCENT V.
HUBBARD
Successor to Arthur J. Hubbard
First assistant Dr. George L. Dwyer
246 Huntington Ave., Boston, Mass.

MME. CLEMENTINE
DE VERE

ROMUALDO
SAPIO

VOCAL STUDIOS
Voice Development, Style, Repertoire
109 RIVERSIDE DR., NEW YORK
Telephone: Endicott 8066

JOSEPHINE FORSYTH
In Unique Programs of POETRY and SONG

Personal Representative:
MRS. LAMAR RIGGS
HOTEL LAURELTON
147 West 56th St., New York City

MAUDE DOUGLAS TWEEDY

TEACHER OF SINGING
VOCAL ART SCIENCE
Vanderbilt Studios:
18 E. 38th St., New York
Calendula 9407

LILYAN THOMPSON

CONTRALTO
Concerts - Recitals - Oratorio
Mgt. Harry & Arthur Culbertson
33 W. 42nd St., New York City

DOROTHY GORDON

CONCERTS FOR
YOUNG PEOPLE
Management RICHARD COPLEY
10 East 43rd St., New York, N. Y.

Race Durie

MEZZO-SOPRANO
METROPOLITAN
OPERA COMPANY

WILLEM DURIEUX

Excl. Mgt. Annie Friedberg

'Cellist

Fisk Bldg., New York

SANDRO BENELLI

TEACHER OF SINGING
145 WEST 72nd STREET
NEW YORK CITY
Tel. Susquehanna 3253

SALVATORE
AVITABILE

VOCAL TEACHER
Special Rate for Exceptional Voices
Metropolitan Opera House Studios
Tel. Pennsylvania 2634-2061

Carl Friedberg Returns from Recital Triumphs in European Cities



Carl Friedberg, Noted Pianist

Carl Friedberg, the distinguished pianist, returned recently from a European concert tour, on which he won a long series of outstanding successes. Mr. Friedberg played the Brahms B Flat Major Concerto as soloist with the State Opera Orchestra in Dresden, Fritz Busch, conductor; and at Königsberg under the bâton of Hermann Scherchen, on both occasions being the recipient of ovations. In Baden-Baden he played the same concerto and also appeared as conductor.

In his recital under the auspices of the Société Philharmonique in Brussels Mr. Friedberg had one of the greatest successes of his noteworthy career. His playing on this occasion re-established him with his Belgian public, the occasion being his first performance in that country since the war. Before the war Mr. Friedberg was one of the greatest favorites in Brussels, appearing there repeatedly in recital and as soloist with orchestra.

Other cities in which he gave recitals were Cologne, Düsseldorf and Bonn.

Kisselburgh Makes Nation-wide Tour

Alexander Kisselburgh, baritone, returned to New York in the second week of February after a successful concert tour which took him to the Pacific Coast. He opened his tour on Jan. 3 in Norwich, Conn., and gave concerts that month in Springfield, Mass.; Mount Clemens, Mich.; Wichita, Kan.; and San Diego, Cal. On Feb. 6 he sang in Chicago and on Feb. 19 in Cleveland. Mr. Kisselburgh gave a concert on Jan. 27 in Phoenix, Ariz., where for many years he made his home. His first appearance on the stage was the signal for an ovation from his former fellow-citizens. His program of arias and songs was enthusiastically received, and many encores were demanded.

CHAMBER LIST GIVEN FOR NEW ORLEANS

New Chorus Plans Second Concert—Piano Contest Projected

NEW ORLEANS, March 20.—Mary V. Molony, pianist, was the assisting artist at the last concert of the Mark Kaiser String Quartet's season at the Arts and Crafts Club on Feb. 17. Her work in the Elgar A Minor Quintet was warmly applauded. The rest of the program consisted by Schubert's D Minor Quartet and Charles Sanford Skilton's "Deer Dances," played by the quartet. The members are Gladys Pope, first violin; Florence Hiteshew, second violin; Sara Lob, 'cello, and a newcomer, Robert Todd, viola.

The Greater New Orleans Choral Society held a reception at Wright High School on Feb. 17, at which a vote of thanks was tendered all those assisting the society and at which Herbert Hiller, president, considered the society's past work and made suggestions for its next concert in May. Speakers of the evening were: J. Campbell Cooksey, chairman of the Board of Governors; M. G. Beckwith, Ernesto Gargano, Ernest E. Schuyten and E. O. Sellers, conductors.

The New Orleans Music Teachers' Association will have the cooperation of the music merchants for its piano contest to be held during music week.

The Parents' Association of the New Orleans Conservatory of Music and Dramatic Art gave a musicale at the New Orleans Club on Feb. 19. The following members of the faculty and artist associates appeared on the program: Edward C. Austin, dean of the local chapter of the American Guild of Organists; Ella de los Reyes, Cora Sadler, Margaret Graham, Ferdinand Dunkley, Elizabeth Lyons, Mary V. Molony, Marietta McMurray and Eugenie Wehrmann-Schaffner.

The Polyhymnia Club gave a concert here recently when Cornelius Rybner's "Ecstasy" and Mascagni's "Hymn of Praise" were presented.

WILL SPECHT

Elman Plays in New Orleans

NEW ORLEANS, March 20.—Mischa Elman appeared in concert at the Athenaeum recently. The first two parts of his program were Handel's Sonata in E and Mendelssohn's Concerto in E Minor. The other two parts consisted of popular concert pieces. Marcel Van Gool accompanied.

W. S.

New Orleans Violinist Soloist with Orchestra

NEW ORLEANS, March 20.—The Philharmonic Society presented the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, in a series of three concerts recently at which Adrian Freiche, local violinist, appeared as soloist. Mr. Freiche's interpretation of the Bruch G Minor

Concerto was enthusiastically received and fully justifies the Philharmonic in establishing a new policy at which local artists will be used as soloists for afternoon concerts.

Though not certain, it is indicated that the New Orleans Symphony Orchestra, an association which has been inactive for nearly three years, will reorganize and make another attempt to operate on a cooperative basis. A meeting of its members will be held shortly.

W. S.

GLUCK'S "ORPHEUS" SUNG

Syracuse College Production Under Polah Has Richard Hale as Guest

SYRACUSE, N. Y., March 20.—The College of Fine Arts at Syracuse University gave two performances of Gluck's "Orpheus," under the general direction of André Polah, on Feb. 27 and 28. With the exception of the title role, all the parts were taken by faculty members and students at the college. Richard Hale, as guest artist, was an exceptional Orpheus. Ruth Dowd was Eurydice, Mary Aldrich, Amor.

Mr. Polah conducted the Syracuse University Orchestra in a fine reading of the score. Enid Botsford was director of the ballet. The solo dancers were Dolores Frank and Robert Salter.

The chorus gave evidence of excellent training. The ballet of thirty-five interpreted the Dance of the Furies with distinction. The production aroused enthusiasm in the two audiences.

STOJOWSKI FOR SEATTLE

Will Hold Fourth Piano Master School in Island Retreat

SEATTLE, March 20.—The fourth season of the Sigismond Stojowski Master School of Piano will be held under the auspices of the music department of the University of Washington, at Moran School, Bainbridge Island, from July 15 to Aug. 16. The session will be under the direction of Ruth Allen McCreery.

In the previous three years Mr. Stojowski's summer master sessions have been held on the campus of the University of Washington. This summer the University has secured permission from Frank Moran, founder of the school, for the members of the piano classes to have exclusive use during five weeks of the unique site on wooded Bainbridge Island, on Puget Sound. This ideal setting for study and summer recreation is less than an hour by boat from Seattle. On the island are the main hall, with dining rooms; the dormitory building, Wilson Hall; practice rooms in smaller buildings removed from the main one, and a beautiful Little Theatre and an outdoor amphitheatre, all of white stucco. There are a large bathing beach and facilities for golf and riding.

Classes for both teachers and students, active and auditor, will be held three times weekly for a period of two hours each. Private lessons are also available. It is announced that scholarships will be awarded by competitive tryouts to deserving students without financial means.

PAUL REIMERS

"Master of Song"—N. Y. Evening Post

Member of the Faculty of the Juilliard School of Music
Will Hold His

SUMMER MASTER CLASS

In

BADEN-BADEN, GERMANY

Course includes Voice Production and Repertoire for Concert and Opera

For particulars, write Secretary, 57 West 46th Street, New York

For Concerts and Recitals Address

Management: RICHARD COPLEY, 10 E. 43rd Street, New York

MARY G. STOWE

Formerly Principal of Rye Seminary
Pupil of Raif, Moskowski, Sgambati, Thiel Burnham, etc.

TEACHER OF PIANO PLAYING TECHNIQUE—INTERPRETATION—REPERTOIRE

Special Modern Methods for Child Development

501 West 110th Street, New York Tel. Cathedral 0469



THE ELSHUCO TRIO of New York

"They maintain a delightfully balanced and delicately sensitive ensemble."—Pitts Sandora in the Telegram.

Steinway Piano—Brunswick Records



Karl KRAEUTER Willem WILLEKE Aurelio GIORNI

"There is a freshness and crispness about their playing which captivates and holds the hearers."

—B. L. C. in the Telegram.

Management: Emma Jeannette Brazier, 100 W. 80th St., N. Y. C.



Vienna Has Colorful Concert and Opera Calendar

Strauss Conducts Annual Series at State Opera — Moussorgsky's "Fair at Sorotchinsk" in Concert Hall — Verdi's "Simone" Wins Success in Werfel Adaptation

By Dr. Paul Stefan

VIENNA, March 15.—Since my last article was written, the prospects for the opera in Germany have not exactly grown better. In connection with other retrenchment proposals of the State and municipalities, it has often been proposed to decrease the number of opera houses, to introduce the *stagione* system (opera in short seasons), to manage with fewer performers and to reduce salaries. Curious to relate, nevertheless, in Germany great opera successes still appear. Thus the Leipzig Opera can not repeat often enough the "Life of Orestes" by Krenek. The opera "Schwanda" by Weinberger, which employs in the style of Smetana many Czech popular melodies (the composer is a disciple of Reger), has been given 600 times during one season on German stages! The most-sung opera in German theatres in the past has been "Carmen," with 466 performances. It seems likely that the proposal to dissolve or restrict the German opera theatres will remain only a good intention. For all that, the German opera houses must do everything possible to regain the favor of their audience and their financiers.

But Austria is for the present a country by herself. Although her material position is not the best, nobody has, up to this time, even considered economizing in that pride of the nation, the world-renowned Vienna State Opera. It is understood that the savings would be insignificant in proportion to other necessary expenses, whereas loss in prestige would be very important. The budget for the national theatres in Vienna has been voted again undiminished. Perhaps this willing support of the State Opera was promoted by the fact that the artistic balance of the last months, which were

the first under the management of Clemens Krauss, was very favorable.

Verdi Revival a Success

The recent premiere of "Simone Bocanegra" by Verdi was the first performance of the adaptation of this opera by Franz Werfel on a German opera stage. The first representation was to have taken place in Berlin, but the Vienna Opera succeeded in getting a start before the other theatre. The work, in the splendid Viennese performance, made the best impression. We found an older opera of great style, whose dramatic book and abundance of melodies charmed everybody. Clemens Krauss himself conducted the subtly balanced orchestra, showing all the beauties of instrumentation which Verdi disposed in such a high degree. The gorgeous scenery was created by Alfred Roller and the excellent stage manager, Lothar Wallerstein. The singers left nothing to be desired, especially Maria Nemeth, the baritone Rode, the tenor Pataky and the bass Wiedemann. The premiere was a great artistic and social event and attracted general attention to Vienna and its Opera.

Recently there have been several revivals, as the rehearsals for "Wozzeck" by Alban Berg, which will be given in March, take up the efforts of the ensemble to a high degree. Among these were Giordano's "Andrea Chénier," with Lotte Lehmann and Alfred Piccaver; "Samson et Dalila," with Rosette Anday and the imperturbable tenor, Leo Slezak; and, lastly, "Rheingold," heard last year under Furtwängler and completely restudied, now conducted by Krauss, with a new cast. The new ensemble stood the test in this last opera.

Furtwängler Returns

Furtwängler fell ill in Vienna before the beginning of the new year and was obliged to cancel his engagements in this city and Berlin. His recovery was somewhat slower than had been expected, and there elapsed some weeks until he could again take charge of the Philharmonic concerts in Vienna. As usual, he is conducting these concerts with the highest élan and a mastery of his own. But, to our great regret, he has adapted himself a little too much to the preferences of the audience of the Vienna Philharmonic concerts and gives only such *nouveautés* as do not too greatly alarm this audience. We must give him full credit for having played works of Austrian composers who are too little known, like Karl Weigl and the lately deceased Carl Prochaska.

Whereas he formerly conducted several great oratorios each year in Vienna, this season he has taken in hand only one performance of Beethoven's "Missa solemnis," which took place lately.

We could draw an interesting parallel with the performance conducted by Franz Schalk with the chorus of the Vienna Opera two months ago. At that time we heard the best material (besides the Opera chorus also the Opera orchestra). With Furtwängler one heard only the second Viennese orchestra, a chorus of no professional singers, although well trained, all entirely dependent on the fiery spirit, the great personality, of the conductor. Furtwängler, well aware of this fact,

Conductor Pens Novel Opera

By D. C. Parker

GLASGOW, March 10.—A new opera which has one or two arresting features is likely to be heard this fall. It comes from the pen of Robert Heger, who conducts at the Vienna Staatsoper and shares the German season at Covent Garden with Bruno Walter. Heger leads a very active life, as may well be guessed. But conducting operas and concerts does not, apparently, absorb all his energies.

For some time he has been engaged upon an opera which he hopes to finish shortly. While I cannot give the title, I am able to convey one or two facts that seem to show a desire on the part of the composer to strike out in a fresh line.

Based on Greek Theme

The libretto has been written by Heger himself. The subject is taken from Greek mythology and is treated in a modern manner. The characters have no names allotted to them. In fact, the librettist tells his story in such a way that it is applicable to every period and every country.

As a result the work should attract the modern stage manager who will have a capital chance to show his imagination. On his shoulders will rest a larger share of the responsibility than is usually the case. The stage manager's status has risen very greatly in Germany these last few years. He is to have the greatest possible latitude in the Heger opera.

The new piece is in three acts. Half

devoted himself completely to his task. He gave himself even to the point of exhaustion. Sometimes he succeeded in producing strong impressions, but the general artistic performance was not so homogeneous as usual.

Strauss Conducts Operas

At present Richard Strauss is staying for several months in Vienna, as he does every year. He often conducts in the Opera works of his own, among them his "Intermezzo," not given for years in Vienna, some operas by Mozart, "Fidelio" and "Tristan und Isolde." This is always a festival for the audience of the Opera. He will also conduct some concerts.

As repeatedly in former times, this year an opera production was given on a stage erected in the greatest concert hall in Vienna. The attempt was made by a young conductor, Gottfried Kasowitz, who has arranged various performances in the Viennese suburbs. Each time he has collected an ensemble and an orchestra of his own, often producing astonishing artistic results. This time he attempted a performance of the opera, "The Fair at Sorotchinsk," by Moussorgsky. The work, not finished by the composer, was performed in the adaptation of Nikolai Tcherepnine,



Robert Heger, Conductor at the Vienna Opera and Covent Garden

of the third is finished; the remainder will be written during the summer vacation.

This is not the composer's first essay in dramatic form, "Ein Fest zu Haderslev" having been produced at Nürnberg in 1919. He has two symphonies to his credit. In the second, each of the four movements depicts a mood. The opening is a "fantasia serioso"; the scherzo is marked "furioso"; there follows a nocturno, and the finale is a "perpetuum mobile."

which certainly might be reformed from the dramaturgic point of view. Nevertheless the performance, with its treasure of Russian popular melodies, made a strong impression. This was partly owing to the efforts of the leading artists, especially of the often-approved opera singers, Max Klein and Jella Braun-Fernwald.

In the concert hall we have heard Kreisler and Bachaus cheered above all; a new conductor, the Russian Mikolai Malko; among guests from America, the pianist Carlos Buhler, the violinist José Bouberg-Wilson and the Negro bass, Paul Robeson.

A Dvorak chamber music festival given by the Rosé Quartet, led by Arnold Rosé, included a cycle of the composer's works in this form.

Vienna to Hold Festival and Congresses

VIENNA, March 15.—The Vienna Festival (including opera and concert events) will coincide this spring with several conventions. The first International Congress of the Universal Choral and Philharmonic League will be held here from June 1 to 8. The tenth World Congress of Music will take place from June 6 to 8.

RUDOLPH GANZ

**Pianist
Conductor**

Management Arthur Judson
Steinway Hall, N. Y.

Steinway Piano Duo Art Records

JUDSON HOUSE

TENOR

Management: NBC ARTISTS SERVICE, 711 FIFTH AVE., NEW YORK

New York Concerts and Recitals

(Continued from page 25)

of March 7, making an excellent impression in every respect. The personnel of the organization, besides Miss Neill, includes the Misses Roberts, Polak and Bichi.

Haydn's D Major Quartet, Op. 76, No. 5, opened the program, after which Six Miniature Silhouettes by Miss Roberts were played. The next number was a Scherzo by Waldo Warner and the concluding one, Leo Weiner's Quartet, Op. 13. The Haydn was especially well played, the daintiness of the work being well brought out. Miss Roberts's pieces were agreeable, and were, naturally, played with concentration and ardor. All in all, the work of the Quartet deserves high praise, and it is certain of a welcome whenever it cares to return. H.

Hanna Lefkowitz, Pianist

Hanna Lefkowitz, pianist, made a successful New York debut in the Town Hall on the afternoon of March 8, before an unusually appreciative audience. Miss Lefkowitz displayed fluent and facile technique which not only bespoke natural talent but careful schooling as well. An arrangement by Philipp of a Prelude and Fugue in C Major by Bach, began the program which was continued with the Scarlatti Capriccio and Godowsky's arrangement of the Rameau Tambourin. A Liszt

arrangement, two Chopin numbers followed and the major work of the afternoon, Schumann's G Minor Sonata. The final brace included pieces by Debussy, Ibert, Pierné, MacDowell and Palmgren, and for a close the brilliant if somewhat superficial Dohnanyi transcription of the Nalla Waltz of Delibes. Miss Lefkowitz will be heard further with interest. J.

Edwin and Jewel Bethany Hughes

Edwin and Jewel Bethany Hughes, pianists, gave their second two-piano recital of the season in the Town Hall on the evening of March 8, assisted by Percy Grainger, pianist, in a first hearing of Mr. Grainger's "Green Bushes" a number for solo and piano duet simultaneously. Heinrich Gebhard's Waltz Suite was also heard for the first time. There was as well, Mozart's C Minor Fugue, Saint-Saëns's Variations on a theme by Beethoven and Rachmaninoff's Romance, Valse and Tarantelle on an Italian theme.

Mr. Grainger's number is in pascaglia form and is a restatement of an old English folk tune. It proved of decided appeal through the inherent musical quality of the theme as well as Mr. Grainger's treatment of it and the excellent performance, which won an encore. Mr. Gebhard's waltzes had verve and melodic interest. The entire program was given with the finish and artistry which is a well-known feature of Mr. and Mrs. Hughes's recitals. J.

Edythe Browning, Soprano

Edythe Browning, soprano, with Vito Moscato at the piano, was heard in a song recital in the Town Hall on the afternoon of March 9. Miss Browning sang arias from Verdi's "Force of Destiny" and Massenet's "Le Cid." There were also songs and lieder by Grieg, Brahms, Liszt, Duparc, Chausson, Bachelet, Snodgrass, Ronald, Hildach, Wilson and O'Connor-Morris. Miss Browning's voice is one of some volume and extended range and she handles it, for the most part, with skill. Her operatic excerpts were delivered with style and her shorter number cleverly differentiated. The audience was a numerous one and was also interested in Miss Browning's work. J.

Nicolo Cosentino, Tenor

Nicolo Cosentino, tenor, assisted by Beatrice Stein, soprano, and Giuseppe Adami, violinist, gave a recital in Hampden's Theatre on the afternoon of March 9, Pasquale Rubino accompanying at the piano. The program of twenty-four items was begun by Mr. Adami with a group by Giardini, De Rossi and Boccherini. Mr. Cosentino was heard in arias from Braga's "Reginella," Catalani's "Dejanice," "The Bohemian Girl," "Fedora," and "L'Africaine," as well as songs by Tosti, Mascagni, Denza, Sibella, Scott and Rubino. He displayed a sympathetic voice and a definite style proving highly pleasing to his hearers. Miss Stein sang a group of songs by Massenet, Schubert and Rachmaninoff and one by Mr. Rubino. Mr. Adami played two groups besides the opening one. H.

Friends of Music

For the sixth consecutive season, the Friends of Music gave a Lenten performance of Bach's St. John Passion in the Mecca Auditorium on the afternoon

of March 9. The soloists were Ethyl Hayden, soprano; Marion Telva, contralto; George Meader, tenor; Friedrich Schorr and Carl Schlegel, baritones; Lynwood Farnam, organist, and Paul Eisler, harpsichordist. Mr. Bodanzky, of course, conducted.

The chorus was the best thing about this performance. Mr. Wohllebe has trained his body of singers to something nearly approaching perfection. It cannot be said that Mr. Bodanzky's conducting of the great music of Bach was such as to bring out the tremendous depths of emotion which it delineates, but it was a good performance. Honors among the soloists went to Miss Telva and Mr. Schorr, Miss Hayden being obviously not in her best voice. The audience listened reverently. H.

Miriam Sigler, Contralto

Miriam Sigler, contralto, presented a program of Palestinian and Jewish folk songs in Steinway Hall on the evening of March 9, with Lazar Wiener at the piano. Miss Sigler made much of a program which of its very nature was somewhat lacking in variety. For the benefit of those not understanding Hebrew and Yiddish, the singer made quick explanations of the songs before singing them. Miss Sigler's singing was singularly moving in more than one instance and the quality of her voice aided her in imparting the emotions of her numbers. It was a recital of unique interest. J.

Pro Musica

The program of Pro Musica's third concert in Carnegie Chamber Music Hall on March 9 consisted of new, or comparatively new, compositions. Wallingford Riegger's Study in Sonority for ten violins had been introduced by Leopold Stokowski at a concert of the Philadelphia Orchestra, but at that time it was played by forty violins. This occasion, therefore, marked the first performance in the original version of a work that ranges so widely from the purely lyric to frankly raucous effects as to achieve a noteworthy variety of tonal coloring for a choir of violins alone.

In place of the "Pentagram" Suite for two pianos by Dane-Rudhyar, a Sonatina by the same composer was substituted and played by him. On a first hearing it produced the impression of being an aggressively percussive work. Ethel Codd-Luening, soprano, acquitted herself with much credit in a

group of settings by Otto Luening of poems by Whitman, Blake and Shelley. A Suite for piano and string quartet by Ruth Crawford, played by Colin McPhee and the New World Quartet, and a string quartet, by Adolph Weiss, of which the third section disclosed the most definite physiognomy, completed the program. L.

Catherine Snowden, Pianist

Catherine Snowden, pianist, made an effective debut in the Town Hall on the afternoon of March 10. Miss Snowden set herself a task in the calibre of the program which she elected to perform. The list included among other things, the Bach G Major French Suite, Brahms's F Minor Sonata, the F Minor Fugue of Mendelssohn and three Rachmaninoff Preludes. The "Nalla" Waltz transcription of Dohnanyi ended proceedings.

Miss Snowden displayed excellent technique and a feeling for the music played. Hers is a talent which will bear watching and such slight lacks which her playing now has will doubtless disappear with further experience. Her Brahms was particularly promising and the Bach numbers had both grace and fluency. If there is ever any reason at all for playing the Dohnanyi-Delibes number, Miss Snowden justified its place on the program by the fluency with which she delivered it. J.

Arthur Loesser, Pianist

Arthur Loesser, pianist, well known as solo and ensemble player in former seasons, returned to give a recital in the Town Hall on the evening of March 10. A dynamic and able performer, he played a long and taxing program of classic and ultra-modern works with distinction. Bach's French Suite in G Major was given a vigorous and tonally rich reading. Beethoven's C Major Sonata, Op. 2, had a technically able performance.

In Mendelssohn's E Minor Prelude and Fugue and in a first-time hearing of a Godowsky Prelude and Fugue for the left hand alone the pianist achieved particular brilliance. Interesting modern works were "The Gardens of Buitenzorg" from the latter composer's "Java" Suite, Ravel's "Tombeau de Couperin" and "Alborado del Gracioso," and Albeniz's "Eritania." The large audience was lavish with applause. M.

Ethyl Hayden, Soprano

Ethyl Hayden, soprano, giving her first New York recital since her return from a European tour, sang delight-

(Continued on page 35)

Mary McCORMIC

SOPRANO

Paris Opera, Opera Comique,
Monte Carlo Opera, Chicago Civic
Opera
Management: NBC Artists Service
George Engles, Managing Director
711 Fifth Avenue, New York

TREVISAN

BASSO

CHICAGO CIVIC OPERA
Vocal Studios

607 Fine Arts Building, Chicago, Ill.
Phone 4106 Wabash

ANNA EARNSHAW

SOPRANO

Mgt. Richard Copley, 10 E. 43rd St.
New York

ALBERTO BIMBONI

Conductor and Vocal Teacher

Member of Faculty
Curtis Institute of Music, Philadelphia
Residence: Manhasset, L. I.
Phone Manhasset 741

DR. ARTHUR D. WOODRUFF

TEACHER OF SINGING

Member of American Academy of Teachers
of Singing
Studio: 810 Carnegie Hall, New York
Mondays in Philadelphia Tel. Circle 0321

The Longy School of Music

announces a new member of its faculty

FREDERIC TILLOTSON

Teacher of the Pianoforte

Mr. Tillotson studied under Heinrich Gebhard, Boston, and Tobias Matthay, London. Has also conducted Master Classes at the Lamont School, Denver. The Longy School now uses the Baldwin Piano exclusively. Catalogue sent upon request
MINNA FRANZISKA HOLL, Director
103 Hemenway Street, Boston, Mass.



EDGAR

SHELTON

PIANIST

In America 1930-1931

EXCLUSIVE MANAGEMENT: ANNIE FRIEDBERG
Fisk Building, New York Steinway Piano

LUCREZIA BORI

Baldwin Piano

Victor Records

Management:

Maud Winthrop Gibbon
129 West 48th St., New York City
Phone: Bryant 8400

CLEO MESSNER, Pianist

Care Musical America, 122 South Michigan Avenue, Chicago

VERA CURTIS

DRAMATIC SOPRANO

OPERA, ORATORIO, "OPERA TALKS"
Address: 1 East 124th Street, New York

Tel. Harlem 0092

CHICAGO OPERA IN LOUISVILLE VISIT

Kentucky City Hears Four Operas Sung by Visitors

LOUISVILLE, March 20.—The Louisville Grand Opera Association, of which Charles G. Middleton is general chairman, presented the Chicago Civic Opera Company in a series of performances at the Louisville Memorial Auditorium on Feb. 27 and 28 and March 1.

"Lucia di Lammermoor" was given as the first performance. Its principals were Giacomo Rimini as Lord Ashton, Margherita Salvi as Lucia, Tito Schipa as Edgar and Theodore Ritch as Lord Bucklaw. Frank St. Leger conducted the large orchestra.

Wagner's "Tannhäuser" was given as the second opera before the largest audience of the season. Rosa Raisa gave a fine portrayal of Elizabeth and Charles Marshall made a noble Tannhäuser. Richard Bonelli as Wolfram took the honors of the evening. Coe Glade as Venus received great applause. Emil Cooper was the conductor.

Saturday matinée found the house well filled to hear Mary Garden in the part of the Alexandrian courtesan, Thais. Theodore Ritch was Nicias and the part of Athanael was taken by Cesare Formichi. Roberto Moranzoni conducted the opera.

Bizet's "Carmen" was given as the last opera. René Maison made an excellent Don Jose, Maria Olszewska was an alluring Carmen, while Edith Mason was applauded as Micaela. Emil Cooper conducted.

JAMES G. THOMPSON

Grete Stückgold Now Under Friedberg Management

Grete Stückgold, soprano of the Metropolitan, has joined the list of artists under the management of Concert Direction Annie Friedberg. Miss Stückgold, who has been re-engaged to sing with the Metropolitan, will devote half of next season to concert singing. She will give her first New York recital in December.

CARL McKINLEY

Theory and Composition

New England Conservatory, Boston

ALBERT MEIFF

VIOLINIST

MEMBER OF FACULTY
CURTIS INSTITUTE OF MUSIC

New York Studio: 213 W. 79th St.
(Sun., Mon., Tues.)
Philadelphia Private Studio: 129 S. 18th St.

MAESTRO

ARTURO VITA

803-804 Carnegie Hall, N. Y. C.—VOICE CULTURE & OPERA COACH—Tel. Circle 1350

MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company
Management: Haensel & Jones
Steinway Hall, New York

HARRIET FOSTER

CONTRALTO, VOICE BUILDER AND COACH

Studio: 251 W. 71st Street, New York. Phone, Trafalgar 6756

THERESA M.

NELSON

TEACHER OF NOTED PIANISTS

Including Prof. Geo. F. Morgan, of Taft School.
Maria Wildermann, Guy Marriner, etc.

SHERMAN SQUARE HOTEL
71st Street, New York City Tel. Endicott 8400



Two Artists Who Have Been Prominent in the Tour of the Chicago Civic Opera Company. Left, Alice Mock, as Juliette in "Romeo et Juliette"; Right, Rene Maison as Avito in "L' Amore dei Tre Re"

MINNEAPOLIS MEN GREETED ON RETURN

Elman Is Soloist in Tchaikovsky Concert by Symphony

MINNEAPOLIS, March 20.—The eleventh program of the Minneapolis Symphony on Feb. 28 was a "homecoming" event after the annual mid-winter tour of the organization. An all-Tchaikovsky program was given, with Mischa Elman as soloist. When Henri Verbrugghen appeared on the stage, he was given a rousing welcome and caused the orchestra to rise and join in it.

The orchestra seemed in excellent form. The introduction and fugue from the first Suite in D Minor were played especially well by the violins. The novelty of the evening was the local premiere of the composer's second, or "Little Russian," Symphony, so-called because of its folk-song themes of Ukrainian origin. It was heartily received. Mr. Verbrugghen intends to introduce also the Third, or "Polish" Symphony later.

The Violin Concerto was played by Mr. Elman with musicianly taste, in a memorable and stirring performance. Enthusiastically acclaimed, the violinist gave four extra numbers, of which

the Wilhelmj arrangement of the Chopin D Flat Major Nocturne stood out for its exquisite delicacy of double stopping.

Mischa Levitzki gave a recital at the Cyrus Northrop Memorial auditorium on March 4 as the last event in the University of Minnesota concert course under Mrs. Carlyle Scott. He played Bach's "Chromatic" Fantasy and Fugue; Beethoven's "Andante Favori"; Schumann's Symphonic Etudes; a Chopin group, works by Debussy, Ravel and himself, and the Schultze-Evler "Blue Danube."

The Odin Club Male Chorus gave its annual concert on the same date under the leadership of George G. Hultgren. Tito Fandos, Spanish tenor, sang arias from "Otello" and "Aida," and two manuscript works, "The Birthday" and "Wings," by Joseph Eckman, a Minneapolis composer.

The annual concert of James A. Bliss, Minneapolis composer and pianist, was given on Feb. 25, at the MacPhail Auditorium. His "European Sketches" had a first performance in public. The sections are entitled, "The Fairy Clock," "The Bells of Bruges," "The Grotto at Capri" and "Falstaff Dances." Mr. and Mrs. Bliss played John Alden Carpenter's Concertino on two pianos for the first time in the Northwest. VICTOR NILSSON

Massachusetts Federation Musicale Held in Ex-Governor's Home

BOSTON, March 20.—Former Governor and Mrs. Alvan T. Fuller opened their town house on the afternoon of March 6 for the annual musicale of the Massachusetts Federation of Music Clubs. Mrs. Fuller is chairman of the legislation committee and an honorary member of the National Federation board.

Mrs. Mary G. Reed, president of the State federation, arranged the program. Mme. Marie Di Pesa, soprano, gave in costume a group of Old Italian songs to the accompaniment of Palmira Dellamano. Rocco Pandiscio, baritone, Greta Milos, soprano, and Jean Macdonald, contralto, sang, with Carl Lamson at the piano. W. J. P.

The Amidu Trio, consisting of Marie Miller, harpist; Willem Durieux, 'celist, and Arthur Lora, flutist, played recently in a radio concert in Toronto, Canada. The Trio is under the management of Annie Friedberg.

INDIANA THRONG HEARS "DUTCHMAN"

Wagner Opera Sung by Touring Forces—Noted Recitalists Appear

INDIANAPOLIS, March 20.—The German Grand Opera Company presented "The Flying Dutchman" on Tuesday night, Feb. 25, at the Murat Theatre, delighting a capacity house. In the cast were Margerethe Bäumer, Johannes Sembach, Laurenz Pierot and Richard Gross. The male chorus in the first and third acts and the women's chorus in the "Spinning Song" received especial applause. Dr. Ernst Knoch lead the forces most admirably.

Two large audiences heard and enjoyed two noted singers on Feb. 24 in this city. Dusolina Giannini, soprano, sang before the members of the Männerchor Society at the Academy of Music, and Giovanni Martinelli, tenor of the Metropolitan Opera Company, gave a recital program at Caleb Mills Hall, under the auspices of the Federation of Indianapolis Public School Teachers.

Miss Giannini is an established favorite with the Männerchor audiences. Among her numbers was an aria from Verdi's "Force of Destiny," sung with the male chorus, songs by Dvorak and de Falla, and Italian and Spanish folk-songs. Molly Bernstein was at the piano for the soprano. The male chorus, under the direction of Karl Reckzeh, sang unusually well.

Mr. Martinelli pleased especially in his operatic numbers, singing arias from "Aida," "L'Africana" and "Pagliacci," to which he added many art songs. Giuseppe Bamboschek played exquisite accompaniments.

PAULINE SCHELLSCHMIDT

ALICE MOCK

Soprano

Chicago Civic Opera Company

Concert Management:

Arthur Judson

113 W. 57th St., New York



WALTER CHARMBURY

Pianist-Instructor

611 Steinway Hall

New York Circle 4056

Appointments Tuesday or Friday A.M.



FESTIVAL TOUR to EUROPE

\$595

BAYREUTH, SALZBURG
MUNICH, OBERAMMERGAU
PARIS

Address

SYDNEY C. DALTON

Nashville Conservatory of Music

Nashville, Tenn.

SCHOOL OF FOREIGN TRAVEL, Inc.
110 East 42nd St. New York

Writes of Music in Germany



Photo by Vogelsang
Geraldine de Courcy, American Musician and Writer, Who Is Musical America's Representative and Correspondent in Germany

Miss de Courcy was born in Aberdeen, Miss., and lived for a number of years on the Pacific Coast, where she was active in the musical circles of Tacoma and Seattle. She made several Pacific Coast tours as accompanist for well-known singers.

She has lived in Europe since 1912. During part of this time she was organist and choir director of the English Church of St. George in Berlin, and has acted as accompanist for leading artists.

After being attached to the American Embassy in Berlin from November, 1914, until February, 1917, and being decorated by the British Government for services to British prisoners in Germany, Miss de Courcy was transferred by the Department of State to the American Legation in Berne, Switzerland, where she was active from 1917 to 1919. She resided in France from the latter year until early in 1921, when she was again sent to Berlin by the United States Navy Department.

Miss de Courcy has written extensively on musical subjects during her residence abroad. Her reviews of important musical events in Central Europe appear regularly in *MUSICAL AMERICA*.

Mme. Melville-Liszewska Plays in Berlin

BERLIN, March 15.—Marguerite Melville-Liszewska, pianist, gave a re-

cital here recently, after an absence of some years. The American artist was enthusiastically received. She is scheduled to play the Saint-Saëns G Minor Concerto with the Berlin Symphony, Dr. Ernst Kunwald, conductor, before going to Paris to fulfill an orchestral engagement there as soloist in Beethoven's E Flat Major Concerto. The pianist lately appeared with the Prague Philharmonic under Professor Stupka, playing the Schumann Concerto, and with the Warsaw Philharmonic in the latter city.

Cologne to Hold Opera Festival

COLOGNE, March 15.—Cologne will hold an opera festival from April 21 to May 4. In addition to Strauss and Wagner works, Alban Berg's "Wozzeck," Brahm's "Galatea," Wetzlar's "Basque Venus," Weinberger's "Schwanda the Bagpiper," Lortzing's "Czar and Carpenter" and Rossini's "Cenerentola" will be performed, the last named in a German adaptation, as "Angelina."

Mozart Festival for Basle

BASLE, SWITZERLAND, March 15.—A Mozart Festival will be held here, under the conductorship of Felix Weingartner, from May 10 to 18. The five best-known operas of Mozart will be sung in the Municipal Theatre. A series of concerts will be given with noted visiting artists.

Mrs. Harrison-Irvine to Conduct European Tour

Mrs. J. Harrison-Irvine, teacher of voice and piano, will conduct a tour of Europe, under arrangements with Travel Service, Inc., which will include the Passion Play at Oberammergau and the Wagner Festival at Bayreuth. The travelers will sail on the Paris on June 30, visiting places in France, Germany, Switzerland, Italy and Austria, and returning to New York on Sept. 6.

Dickinson Feted on 20th Year as New York Organist

A reception was given to Dr. and Mrs. Clarence Dickinson at the Brick Church, New York, on March 10, in recognition of Dr. Dickinson's twenty years of service as organist and choir-master with the church. This was followed by a lecture recital on Beethoven's Fifth Symphony by Walter Damrosch. When Dr. Dickinson came from Chicago to assume the position of organist and director at the Brick Church, he also succeeded Dr. Frank Damrosch as leader of the Mendelssohn Glee Club. He is the director of the School of Sacred Music at Union Theological Seminary and is well known for his many compositions.

Opera in Central Europe

(Continued from page 5)

a finely chiseled and artistically impeccable bit of impersonation.

American Woman Conducts

To the German temperament, there is something psychologically menacing in the attitude of a woman conducting an orchestra. German critics have not yet acquired the ability to form an impartial judgment on such achievements. This was evident in the first public appearance as conductor of the Philharmonic Orchestra in Berlin of Antonia Brico, an American girl from California, with a goodly strain of Latin blood and temperament, on Feb. 14. She had already earned a reputation for unusual talent and musicianship through her work as opera coach at Bayreuth and the Civic Opera in Berlin, so that her ambitious venture aroused an uncommon degree of interest. Her program on this occasion consisted of Handel's Concerto Grosso in D Minor, which suffered slightly from a quite comprehensible nervousness; Dvorak's Symphony in D Minor, and the Schumann Concerto in A Minor, the soloist being Valesca Burgstaller, one of the piano instructors at the State High School of Music in Berlin. Miss Brico, who is a pupil of Dr. Karl Muck and Dr. Julius Pröwer, proved that she is possessed of indisputable gifts. The ovation which she received at the close of the concert was a sincere response to the very admirable accomplishments of the evening. With routine and experience her musical instincts will probably override any impediments. It was in every way a very creditable performance and a worthy beginning of her baton career.

"Wozzeck" Heard in Aix

As evidence of the progressive spirit of some of the musical outposts in Germany, the opera in Aix-la-Chapelle on Feb. 21 produced Alban Berg's "Wozzeck" in the new orchestral arrangement, which has just been completed by the composer at the instigation of this enterprising institution. This particular score depends greatly on the brass and woodwinds, so that in a small orchestra, where there are fewer strings, the correct proportion is destroyed and the effect jeopardized. The present setting meets this contingency by reducing the woodwinds and brass in relation to the strings. This solves the difficulty admirably, and fits the work for artistic production in small opera houses.

On the Sunday preceding this performance Berg gave an illustrated lecture on his opera, with the intention of interpreting any knotty problems which might otherwise have stood in the way of perfect enjoyment. Thus the opera house showed faith not only in modern music but in the capabilities of the regular public to digest and enjoy it, when some of the multiplied intellectual snarls have been eradicated by an expert.

Berg has just finished an orchestral setting for a poem of Baudelaire's, which will be performed for the first time during the annual meeting of the Deutsche Allgemeine Musikverein at Königsberg in the early summer.

Rossini Opera Revived

The opera in Hanover, which is under the direction of Rudolf Krasselt, recently brought out Rossini's "La Cenerentola" in the Hugo Roehr adap-

tation. The opera, which in the German version is called "Angelina," met with great success, due in no small degree to the care expended on its presentation. It is expected that Conchita Supervia, the noted Spanish soprano, who has sung with such success in Paris the past season, will make her Berlin debut in this opera early in June.

The Landestheater in Altenburg, that picturesque spot in the Thuringian hills, famed as the birthplace of the most popular of German card games, "skat," has just put on Max Brand's opera "Maschinist Hopkins," an opera which is to have its Berlin premiere at the Civic Opera under the direction of Dr. Kurt Singer some time in April.

The Opera in Dresden has for some time been criticized for its persistent disregard of Mozart. It was, therefore, a cause for general rejoicing when the authorities on the first of the year undertook an intensive cultivation of this neglected wing of its repertory. "Figaro's Hochzeit" and "Die Entführung aus dem Serail" have been revived in rapid succession, with other favorite Mozartian works scheduled for the near future.

This composer's Requiem was the work chosen for an impressive memorial service held in the Dresden Opera House for Count Seebach, who for twenty-five years played such a vital part as intendant of this institution. On this occasion the orchestra and singers were invisible, and further to accentuate the ecclesiastical setting, the lights in the house were lowered to give the atmosphere of a medieval cathedral. Hermann Kutzschbach, who, owing to the protracted illness of Fritz Busch, has been conducting all the Mozart performances, gave a noble reading of the score, the effect being greatly heightened by the distinctly religious atmosphere of the setting.

Baden-Baden Festival Moved

A point of general interest is the decision of the authorities to transfer to Berlin the seat of the modern Chamber Music Festival which has been held in Baden-Baden annually for the past nine years. The decision is reported to be owing to the fact that a fashionable watering place such as Baden-Baden is not exactly suited for such musical experiments as those undertaken by this organization. The Prussian Government has assumed the protection of the society, which will now bear the name of "Neue Musik Berlin" and will be conducted in conjunction with the Radio Testing Department of the State High School for Music. It is felt that the capital offers larger opportunity for the participation of a greater number of interests, such as film, radio, pedagogy and the like. The date has not yet been set for the 1930 meeting.

SCHOOL OF MUSIC OF THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President—Earl V. Moore, Musical Director

SUMMER SESSION—8 WEEKS—JUNE 30—AUG. 22

THEODORE HARRISON, Professor of Voice	JUVA HIGBEE, Assistant Professor of Public School Music
PALMER CHRISTIAN, Professor of Organ	ANTHONY J. WHITMIRE, Assistant Professor of Violin
GUY MAIER, Professor of Piano	NICHOLAS FALCONE, Instructor in Wind Instruments
HANNS PICK, Professor of Violoncello	THELMA NEWELL, Instructor in Violin
DAVID E. MATTERN, Professor of Public School Music	DONNA ESSELYSTYN, Instructor in Piano
JAMES HAMILTON, Assistant Professor of Voice	LOUISE CUYLER, Instructor in Theory
MABEL ROSS RHEAD, Assistant Professor of Piano	LUCILE G. SCHOENFELD, Instructor in Piano
MAUD OKKELBERG, Assistant Professor of Piano	FRANK SHOWERS, Instructor in Theory

Students may earn degree credit or may coach and take special work. Tuition rates reasonable. For catalogue, further information, etc., please address: Charles A. Sink, President, Ann Arbor, Michigan.

REGULAR SCHOOL YEAR BEGINS SEPT. 29

ESTABLISHED 1857



PEABODY CONSERVATORY

OTTO ORTMAN, Director
BALTIMORE, MD.

The oldest and most noted Conservatory in the country. Circulars mailed

MUSICAL AMERICA'S OPEN FORUM

In Defense of "Don Giovanni"

To the Editor of MUSICAL AMERICA:

Does not Lewis Carroll make one of his characters say: "What I tell you three times is true?" We have read now three times in MUSICAL AMERICA (issues of Dec. 10, Jan. 10 and Feb. 10), that Mozart's music to "Don Giovanni" is not dramatic. Some of your readers may take it that this must, therefore, be true. In the hope that at least a doubt may be awakened I venture a protest.

I heard the very performance of the work to which my fellow and esteemed townsman, Mr. Potter, refers.

If Mr. Potter could find nothing but "prattling, infantile music" with "no relation whatever to the phases or moods of the drama (if any)" he only goes to prove that a sensitive musician may occasionally find himself in an utterly unreceptive state. In default of a speedy second hearing (hardly to be had), let him open his score, anywhere. If Donna Anna's fiery "Or sai chi l'onore . . ." is not dramatic music, where shall we find any? Does not Donna Elvira's "Ah taci, ingiusto core," for all Don Giovanni's outrageous mockery, present a romance of true moonlight quality, and her "ultima prova" in the second finale express her passionate pleading just as perfectly? And what of the finale itself? Why not be generous and just, and concede that the traditional verdict is warranted; that "Don Giovanni" deals with more phases of human nature than any work with which it can be compared, and that it has just the right touch for each?

MAUD C. SEWALL

Washington, D. C.

In Praise of Victor Beigel

To the Editor of MUSICAL AMERICA:

It is with great regret that I read the short notice in MUSICAL AMERICA of Feb. 10 of the death of Victor Beigel. Two days later I received a cutting of half a column from the London Times dated Feb. 5, headed "Mr. Victor Beigel, A Great Teacher of Singing." It goes on to tell of his "unique position in the musical life of his time and in that of London more particularly, where he was known as a great teacher, trenchant critic of all musical artists, pianists, fiddlers, as well as singers, who realized that what he thought, whether his opinion was favorable or otherwise, was a matter of importance to them. Up to about a year ago, when ill health caused his withdrawal, no musical gathering was considered complete without him."

I am proud to number myself amongst his pupils, and, though I had

previously worked with other famous teachers in London and Paris, found no one who could impart the science of the art of singing as he could; nor one who could imprint on the pupil something of his wonderful artistry in the way that he could. I have based my own teaching on his method and feel that I owe my success to him.

LUCIA FYDELL

Baltimore, Md.

P. S. Gervase Elwes, Susan Metcalf, Roland Hayes and Lauritz Melchior are among the well known singers that have passed through his hands.

Revives Opera Memories

To the Editor of MUSICAL AMERICA:

A pupil of mine, an American tenor, has shown me your issue in which your musical critic speaks of the recent revival at the Metropolitan Opera House of "The Girl of the Golden West." I was the Sonora of the first performances, and I thank you most heartily to have brought me back to those glorious years, when a Destinn and a Caruso could be heard, as well as my comrade, Pasquale Amato.

Today, here in London, I am trying my best to bring back some of the traditions we had, giving lectures on singing and acting.

I am writing you this letter not only to thank you but also to ask if you think that your readers would be interested in my views on singing, acting and on the new discoveries of recent years, such as cinema, talkies, etc. I have written a book on singing.

If you think it would interest your readers I could write anything on the subject of the theatre—I mean, practically, scientifically and musically; I think I have been able to formulate in two or three definitions what is known as Bel Canto, style, etc., compared with the modern idea of singing and acting.

With my best apologies for so long a letter and asking you kindly to give my hearty thanks to your musical critic, believe me,

DINH GILLY

London, W. I.,
England

P. S. I send to my comrades, Giovanni Martinelli, Pasquale Amato, Angelo Bada, my best souvenir.

Another Champion to the Rescue

To the Editor of MUSICAL AMERICA:

I was greatly amused by the critical outburst of one Edward C. Potter of Washington, D. C., in your "Open Forum" of Feb. 10.

Poor Mozart, how this is going to hurt him and his "Don Giovanni," who, in spite of his 143 years does not seem to show any signs of senility yet! Apparently there still are some musically uneducated and primitive people

who just love that "prattling, infantile music"—just as there always will be such naïve minds who will prefer the sublime simplicity of a Rafael Madonna to all the marvels of cubism.

I feel tempted to ask Mr. Potter whether he is familiar with that old Latin saying: "Si tacuisses . . ." but am too polite to do it.

DR. KAROL LISZNIEWSKI

Cincinnati, Ohio.

Music in the U. S. A.

To the Editor of MUSICAL AMERICA:

We are all on the wrong track! Railroad men state. "So long as we spend a half billion yearly on travel elsewhere, just so long are we delaying the advancement and perfection of our own railroad systems, and like benefits to our people." We state that a half billion is spent in the U. S. A. on music, in all its artistic and commercial fields. The creative force that gives us this aesthetic and financial asset, the composer, we ignore. This I can prove by the programs in concert, orchestra and opera, which rarely feature serious American music and which, in general, ignore our creative musician. There are now a few organizations (philanthropic) which, slowly, are doing a little publication of the larger and more serious forms in American music. There are a few programs on which our best music appears. But the composers not of the U. S. A. are the great beneficiaries. And, as to our creative forces, we follow the old system of *burning our forests!*

This is not intelligent, not good business and not fair play. Follow the system in other art-making countries, and my statements will be found correct. To awaken a national consciousness for art, to become the country we claim to be, a decisive and immediate step must be taken by our people. No program (not specific) should be given on which there does not appear at least one number or group of American music, and our opera companies—those singing in English—must immediately include American operas.

ELEANOR EVEREST FREER

Chicago, Ill.

Wanted: Variety for the Violin!

To the Editor of MUSICAL AMERICA:

After examining the programs of violinists in their recitals this season in New York, Chicago and elsewhere, I find the same old standard works and the same lack of attention to novelties. I wonder if I might suggest a few violin programs which I have made up at random, but which I think contain material that might be interesting to music lovers who enjoy the violin literature?

These programs include, you may be interested to know, American compositions (think of it!), as well as foreign works. The programs follow:

I.

1. Sonata Biber
2. Sonata in D Minor Schumann
3. a) Romanza Kreisler
- b) "Castles in Spain" Spalding
- c) Rondino Vieuxtemps
4. Poème Chausson

II.

1. Chaconne Vitali
2. Concerto in A Minor Viotti
3. a) Romanze Op. 42 Bruch
- b) Un poco sostenuto (from Sonata in D Minor) Brahms
- c) "Minstrels" Debussy
4. Pibroch Mackenzie

III.

1. Sonata in D Corelli
2. Suite in A Minor, Op. 12 Sinding
3. a) Aria from Concerto Goldmark
- b) Hungarian Dance in B Minor Brahms-Joachim
4. Havanaise Saint-Saëns

IV.

1. Sonata Albert Stoenkel
2. "La Folia" Corelli-Spalding
3. a) "Il canto della lontananza" Malipiero
- b) Romance Huss
- c) Hebrew Dance Zimbalist
4. Rapsodia Piemontese Sinigaglia

AN AMATEUR VIOLINIST

St. Louis, Mo.

Sigmund Spaeth Protests

To the Editor of MUSICAL AMERICA:

A certain Mr. Simon is using my name without my permission in connection with a projected "Who Is Who in Radio," which he claims is connected with "Who Is Who in Music," of which I was the editor last year.

There is absolutely no connection between Mr. Simon's proposed publication and "Who Is Who in Music." Mr. Simon's use of my name and that of "Who Is Who in Music" is entirely without authority.

I shall appreciate your publication of this letter for the information of radio artists who may have been approached by Mr. Simon.

With thanks for your courtesy,

SIGMUND SPAETH

New York City.

Chamber Music Guild to Give Krenek Premiere

At the Chamber Music Guild's next concert in Town Hall the evening of March 27, the American premiere of Ernest Krenek's Little Symphony for Chamber Orchestra will be performed. The program will also include Eugene Goossens' Concertino for Double String Orchestra and Salvatore Verzi's "The Enchanted Flower," Poem for String Orchestra, Piano Solo, Soprano and Tenor Solos and Female Choir. The latter will be a world premiere with the composer at the piano.

A four-piano number was included in the Chamber Music Guild's program for its second subscription concert when Johann Sebastian Bach's Concerto in A Minor for Four Pianos and Strings was given in Town Hall, Feb. 23, with Prof. Karl Lorenz, organizer of the Guild, conducting. Piano soloists were Hubert Giesen, accompanist for Menuhin, the boy violinist, Thomas Grizelle, winner of a \$10,000 composition prize, Carroll Hollister and Samuel Jospe.

The program included also the Concerto Grosso, No. 3, by Handel; the Serenade for Double String Trio by Josef Haydn, and "Conversations," by Arthur Bliss.

NEW ORLEANS, March 20.—Katherine Price, soprano, accompanied by Clara del Marmol, appeared in recital at the Newcomb on Feb. 13. Compositions by Widor, Verdi, Schumann, de Falla, Charpentier, Rimsky-Korsakoff and Kramer, were on the program. W. S.

MARGUERITE MELVILLE LISZNIEWSKA

PIANIST-TEACHER

ANNOUNCES

SUMMER MASTER CLASSES

IN SEATTLE, WASH., and PORTLAND, ORE.

UPON HER RETURN FROM EUROPE

COMMENCING AUGUST 1st

ADDRESS ALL COMMUNICATIONS TO MR. WARREN B. CROSS, KALAMA, WASH.

Artist Chooses Pianist's Hands as Subject for Exhibition Portrait



Martha Baird, American Pianist

MARTHA BAIRD'S hands have gained artistic prominence for her. As pianist, the young American musician has played across this country of her birth, all over England, and throughout the continent of Europe. A number of painters and sculptors

have asked permission to reproduce her hands in the medium of their art. One of these works, by the noted English portrait painter, J. Blair-Leighton, a member of the Royal Academy, was placed on exhibition in London. This winter Miss Baird has promised to let a New York sculptor model them.

Mr. Blair-Leighton had been told of these unique American fingers and, on meeting the pianist, asked her to pose for him. His "Portrait Study" in oils shows her hands resting gracefully on a vivid blue velvet cushion, the arms draped in an antique ivory colored shawl, which is an heirloom of the artist. The picture was frequently and favorably commented upon by visitors to the exhibition.

Born in Western America

Miss Baird comes from California, where she began to study the piano when she was only four years old with her mother, who was a musician. When she was eight, she played in Los Angeles to an audience of 5000.

Under George Proctor, a pupil of Leschetizky, and under Artur Schnabel, Miss Baird studied and won many prizes. She made her debut with the Boston Symphony while still very young, and was assisting artist to Dame Melba on one of the singer's important tours.

The winsome young pianist has con-



Portrait Study of Miss Baird's Hands Made by the English Artist, J. Blair-Leighton, and Recently Exhibited in London

tinued her orchestral appearances since her debut. She has played with orchestras conducted by Sir Henry Wood, Sir Thomas Beecham and Sir Dan Godfrey, and has appeared in recitals throughout the British Isles as an artist on the International Celebrity Course. Of the eleven concerts Miss Baird gave recently with the British Broadcasting Company, seven were all-Schubert programs. Other recent appearances have been in Berlin and in The Hague.

Miss Baird is not little, but she has an elusive, elfin spirit which is generally associated with small persons. She astounds you when she gets up from a

chair, for, although she is slight and willowy, she is quite tall.

Soloist with Orchestra

The artist makes her home in London. This season marks her second annual concert tour in her native country. Last December she played again with the Boston Symphony, with which she made her debut. With Dr. Koussevitzky conducting, the pianist was the soloist in the Schumann Concerto. Her tour this year includes two New York recitals in Town Hall and a Chicago recital. In April the pianist with the artistic hands will return to England.

De Paul University School of Music

Arthur C. Becker, Dean

Announces the Engagement of

Rev. George W. Massey, Mus. M.

Who Will Conduct Courses in

LITURGY and GREGORIAN CHANT

Father Massey was trained in Canada by the Eudist Fathers of Nova Scotia, his teachers having been a product of Solesmes Abbey, world renowned as the seat of learning in Gregorian Art. After his ordination, Father Massey taught in various colleges and acted as choirmaster in several large churches in the United States. In 1928 the degree Master of Music was conferred on Father Massey in recognition of his exhaustive studies and researches in the field of Gregorian Chant.



Photo by E. Schmidt Studio
Rev. Geo. W. Massey

Following is a sketch of the Course:

Discipline of the Voice—Diction of Latin—The Notation—
Elements of Rhythm—Rhythm of a Gregorian Piece—
The Singing of the Mass—The Hymnodie—The Modes—
The Psalmodie—A Practical Lesson.

Tuition \$20.00 per Semester of 18 Weeks
Credit 2 Semester Hours—2 Hour Class

De Paul University School of Music
2235 Sheffield Ave., Chicago

These classes are being held at the down-town
De Paul Building, 64 East Lake St., Chicago

OPERA FOUNDATION IS FORMED BY TEXANS

Aims to Sponsor Annual Season
of Lyric Drama—Dallas
Hears Chicago Singers

DALLAS, March 20.—A Grand Opera Foundation, which has for its purpose the sponsoring of opera each season in Northern Texas, was organized here recently. Representatives from a number of Northern Texas cities were in attendance at the organization, prominent among them being Mrs. R. F. Lindsay, of Mt. Pleasant, president of the State Federation of Women's Clubs.

The grand opera committee, Herbert Marcus, chairman, announced a large advance sale of seats for the Chicago Civic Opera Company's two performances here on March 12 and 13, when "Lucia" and "Tannhäuser" were given. Before the general seat sale began on Feb. 24, over \$10,000 in mail orders had been received. M. C.

Pianist Wins Suit Against Railway Company

Marguerite Volavy, pianist, was given a verdict of \$24,000 damages by a jury before Justice Bleakley in White Plains, N. Y., recently in her suit against the Interborough Rapid Transit Company.

She alleged that she had sustained injuries to a finger from an "L" car door in 1924, which had prevented her from pursuing her career for several years. Previous to her recital in Town Hall last November, the pianist had not been heard in New York since 1923. Miss Volavy will give recitals in London,

Berlin, Prague and Vienna next fall, returning to the United States in January, 1931.

Mexican Orchestras Merged for Tour

KANSAS CITY, Mo., March 20.—Arrangements have been concluded whereby the Tipica Mexican Orchestra and the Mexican Charro Orchestra, which were both announced to tour this country next season, are to merge their principal elements into the Mexican Tipica Orchestra. This orchestra will be conducted by Juan N. Torreblanca and is under the management of the Horner-Witte Concert Bureau, Inc. Roland R. Witte, secretary and treasurer of the bureau, left for Mexico City on March 14 in connection with the American tour of the merged orchestra.

Plan Benefit for Russian Cultural Centre

A distinguished committee, headed by Grand Duke Alexander of Russia, Mrs. Otto H. Kahn and Prince Paul A. Chavchavdze, is sponsoring the first American performance of a "Musical Mosaic" for the benefit of the Russian Cultural Centre, to be given at the Metropolitan Opera House on the evening of April 8. The program will enlist more than 100 performers, including soloists, chorus, ballet and orchestra.

Daughter of Prince Obolensky Married

The marriage of Princess Alexandra Obolensky, daughter of Prince and Princess Alexis Obolensky of New York, to Prince Nicholas Troubetzkoy, took place on the Prince's estate in Clamart, near Paris, on Feb. 28. The bride's father is a well-known baritone and is connected with the Juilliard Foundation as a teacher.

Pietro Yon, New York Virtuoso, Is Heard in Many Organ Programs



Pietro Yon, Distinguished Organist and Composer

Pietro Yon, organist of St. Patrick's Cathedral, New York, has had an unusually brilliant season opening new organs in important halls and churches, in addition to his other concert activities.

On Nov. 4 he opened the new four-manual organ at Carnegie Hall, and on Feb. 11 he opened the new Kilgen four-manual organ at St. Patrick's Cathedral, on which occasion he performed his own "Concerto Gregoriano" in brilliant fashion. He has also opened a large four-manual organ in South Orange, N. J., and one in Newark.

During the last week in April, Mr. Yon will appear at the festival in Pittsburg, Kan., and will give a recital on April 25 in Grand Rapids, Mich.

For his Easter music at St. Patrick's Cathedral he will present the Bossi Concerto for organ and orchestra and his own Mass, "Veni Creator," for chorus, organ and orchestra.

In May Mr. Yon will appear in a recital at Radio Station WTIC, Hartford, Conn., in addition to which he will make several other concert appearances. Arrangements are now being made for a tour of the Pacific Coast in the autumn of 1930.

ETHEL G. HIER HONORED

Composer's Sketch, "The Robin," Chosen for Federation Contest

"The Robin," first of a set of five short sketches called "A Day in the Peterborough Woods," by Ethel Glenn Hier, has been chosen for the Junior contest of the National Federation of Music Clubs.

The whole suite was written at the MacDowell Colony at Peterborough, N. H., in 1924 and dedicated to Mrs. Edward MacDowell. Members of Junior Clubs all over the country are preparing for the contest, not in a spirit of rivalry, but with the desire to measure themselves with young musicians who are doing the best work.

Mrs. MacDowell has received reports from many clubs which are presenting Miss Hier's play, "Boyhood and Youth of Edward MacDowell." Among recent presentations of this work was that of the Marion MacDowell Chapter of the Colony League of Salt Lake City, it being the second performance given this season, with Lucy Gates in the rôle of Carreño. The Schubert Cottlow Junior Club of Shelbyville, Ill., also gave a presentation of this play.

Orchestral Concerts

(Continued from page 14)

Philharmonic-Symphony

New York Philharmonic-Symphony, Arturo Toscanini, conductor; Carnegie Hall, March 9, afternoon. The program:

Symphony No. 7, in A Major.....Beethoven
Symphony No. 3, "Eroica".....Beethoven

This was an afternoon of superlative performances of enthralling music. The great Italian conductor touched new heights in his performance of the "Eroica" symphony, in which the Philharmonic Orchestra outdid itself under his baton.

Manhattan Symphony

Manhattan Symphony, Henry Hadley, conductor; Howard Hanson, guest conductor; soloists, Emilio Puyans, flutist, and Ezra Rachlin, pianist; Mecca Auditorium, March 9, evening. The program:

Overture to "Phédre".....Massenet
Concertino for Flute and Orchestra.....Chaminade
.....Mr. Puyans

"Nordic" Symphony.....Hanson
(Conducted by the composer)

Piano Concerto in C Minor.....Beethoven
.....Mr. Rachlin

"España" Rhapsody.....Chabrier

Dr. Hanson's conducting of his well-constructed Symphony, previously heard in Rochester and elsewhere, brought a cordial reception for this sombre and rather eclectic score. The composer was recalled several times at the close.

Master Rachlin, said to be twelve years old, had made a recital debut in New York some time ago, and meanwhile appeared as soloist with the Berlin Philharmonic. He played with a bell-like tone and with some excellent staccato and passage work. He has undoubtedly the making of a virtuoso, but at present his command of style naturally betrays certain immaturities. Mr. Puyans, who is Cuban consul-general to Austria, as well as a competent flutist, expertly performed the Chaminade work. Mr. Hadley's orchestra played acceptably throughout.

M.

Philadelphia Simfonieta

Philadelphia String Simfonieta, Fabien Sevitzy, conductor, the Town Hall, March 11, evening. The program:

Concerto in G Minor.....Handel
"Intermezzi Goldoniiani".....Bossi
Suite, "Rakastava".....Sibelius

Scherzo, "Heavenly Children at Play".....McCollin
(First time in New York)

Simfonieta.....Kletski
(First time in New York)

This was undoubtedly one of the most delightful concerts of the season, the playing in many instances attaining a standard comparable to that of the best major orchestras. The score of players excelled in old-time music, represented by Handel's Concerto, in which the solos were played on instruments of famous makers by Alexander Zenker, concertmaster; Dayton Henry, second violin, and Benjamin Gusikoff, 'cellist. Bossi's "Intermezzi Goldoniiani," a pleasing modern work in the old style, was given a particularly expert performance with Sam Rosen as viola soloist.

The concert included two first performances in New York, a pleasantly melodious scherzo, "Heavenly Children at Play," by a Philadelphia composer, Frances McCollin and a modern novelty somewhat reminiscent of Wagner, Strauss, et al., in a Simfonieta by Paul Kletski, a European composer whose works are little known in America. The atmospheric Sibelius Suite completed the list, but the large audience insisted on a Bach encore. Mr.

Sevitzy's forces played with exemplary incisiveness, dynamic variety and tonal smoothness.

M.

Philharmonic Symphony

Philharmonic-Symphony, Arturo Toscanini, conductor; Carnegie Hall, March 13, evening. The program:

Overture to "Rubezahl".....Weber
Symphony No. 2, in D Major.....Beethoven
"Pictures at an Exhibition".....Moussorgsky-Ravel
Fountains of Rome.....Respighi

Mr. Toscanini brought to this program a wizardry that marks it as one of the high lights of the orchestral season. It may be that the program was not strengthened by two numbers so similar in spirit, if not in style, as the Moussorgsky and the Respighi. It cannot be gainsaid that, beautiful as it is, "The Fountains of Rome" was something of an anticlimax. However, it is somewhat of a quibble to raise such a point in regard to a program otherwise so arresting.

The overture to "Rubezahl" did not prove of noticeable interest. It seemed aged and wrinkled and even the genius of Toscanini could not iron it out. The Symphony, on the other hand, has never seemed so young and so abounding in vitality. This was especially notable in the first, third and fourth movements. In contrast, the Larghetto was played with a restraint and altogether incomparable beauty.

If, in the Symphony, the conductor spoke a classic gospel with surpassing eloquence, in the "Pictures at an Exhibition" he uttered the modern creed with tremendous conviction. The Moussorgsky-Ravel work was overwhelming. The hearer was led from one astonishing coup to another in a succession so rapid as to leave him bewildered. At its conclusion an equal outpouring of sound rose from the audience to greet it. "The Fountains of Rome" received its customarily affectionate and discerning exposition at the hands of Mr. Toscanini.

R.

Philharmonic-Symphony

New York Philharmonic-Symphony, Arturo Toscanini, conductor; Metropolitan Opera House, March 16, afternoon. The program:

Overture to "L'Italiana in Algeri".....Rossini
Symphony in C Major ("Jupiter").....Mozart
Symphonic Poem "The Fountains of Rome".....Respighi
"The Sorcerer's Apprentice".....Dukas
Prelude and Finale "Tristan und Isolde".....Wagner

Rarely has the Mozart symphony been played in this city with such extraordinary clarity. The finale was a triumph of mastery of detail, and the audience was quick to recognize it, giving conductor and orchestra an ovation.

Mr. Toscanini was in a restrained mood on this occasion, but nevertheless achieved marvels in practically each work on the program.

A.

Shumsky with Philharmonic-Symphony

Oskar Shumsky, the twelve-year-old violinist who achieved such a great success at his initial New York appearance with the Philharmonic-Symphony earlier in the season, again appeared as soloist with the same organization in Carnegie Hall at the Children's Concert on the morning of March 8, conducted by Ernest Schelling. Master Shumsky played the Mendelssohn Concerto. Other numbers on the program included the Scherzo and Finale from Beethoven's Fifth Symphony, Scheiner's "The Worried Drummer," in which S. Goodman achieved the distinction of playing twelve percussion instruments. The audience sang "The Bluebells of Scotland" and the program ended with Ravel's Bolero.

J.

PIZZETTI PLAYS SONATAS

Composer Takes Part in Performances at Receptions in His Honor

Ildebrando Pizzetti took part in performances of two of his chamber works recently in New York at receptions in his honor. With Alfred Wallenstein, first 'cellist of the Philharmonic-Symphony, Mr. Pizzetti played his Sonata for 'Cello and Piano, at the musicale given by Mr. and Mrs. Lionel Perera, on March 16.

The Perole String Quartet, Joseph Coleman, David Mankovitz, Lillian Fuchs and Julian Kahn, played Mr. Pizzetti's Quartet in A Major which has been given here in concert.

Another Pizzetti performance was that of a Sonata for Violin and Piano, which Adolfo Betti, violinist, played with the composer at a reception in honor of Mr. Pizzetti and Mr. Toscanini at the Casa Italiana of Columbia University under the auspices of the Italo-America Society on March 8. Malda Fani sang "I Pastori," a D'Annunzio poem set to music by Pizzetti with the composer accompanying, and Marie Mueller sang excerpts from "Fra Gherardo."

The composer's String Quartet was given its first American performance by the Philharmonic Quartet at Hunter College on the evening of March 12.

Benefit to Be Given for French Children

A number of notables will appear in a benefit program to be given by the French-American Relief Association at Mecca Auditorium on Sunday evening, March 30. The proceeds will be devoted to the care of tubercular children in France.

ANNOUNCEMENT

MAX

ROSEN

INTERNATIONALLY NOTED VIOLINIST

WILL DEVOTE A RESTRICTED PART OF HIS AVAILABLE TIME TO TEACHING

CONSIDERATION GIVEN TO TALENTED APPLICANTS ONLY

FOR APPOINTMENT ADDRESS SECRETARY TO MAX ROSEN PARK CENTRAL HOTEL

56th and Seventh Avenue, New York City

Concerts and Recitals

(Continued from page 29)

fully an excellent program in Carnegie Hall on the evening of March 10. The singer lent her pure lyric voice first to two classic airs, "Di Questa Cetra," by Gluck, and an aria from "Il Re Pastore" in which Louis Edlin, violinist, played the obbligato. Miss Hayden's second group was composed of Brahms lieder, "An ein Veilchen," "Ich sah als Knabe," "Lerchengesang," and "Mädchenfluch," Eric Wolf's "Fäden" and "Bienenlied," and Strauss's "Schlechtes Wetter," "Der Stern" and "Ständchen" followed.

Miss Hayden's interpretations were projected not only with great beauty of tone, but with a poetic and intelligent sensitiveness. A group of modern pieces "Circe," by Frederick Jacobi, Horsman's "The Dream," performed for the first time, and Edward Harris's "Winter," brought a thoroughly musicianly and enjoyable recital to its formal close. Kurt Ruhrseitz was a sympathetic accompanist. The large audience which had claimed encores during the program also succeeded in prolonging it.

F.

The Elshuco Trio

The Elshuco Trio, of which Willem Willeke is 'cellist and founder, Karl Krauter, violinist, and Aurelio Giorni, pianist, appeared in its fourth and last subscription concert of the season on the evening of March 11, in the Engineering Societies Auditorium. They opened their program with an exceedingly sensitive interpretation of Ravel's A Minor Trio. With Gustave Langenus, clarinetist, Mr. Willeke and Mr. Giorni gave a fine performance of the romantic Brahms Trio in A Minor. Edwin Ideler, violinist, and Conrad Held, violist, added their talents to the Elshuco Trio to play the Franck F Minor Piano Quintet. A large audience responded enthusiastically to this varied chamber music program, given with the perception, the technical facility and perfect balance between instruments which the Trio itself has accustomed its public to expect.

F.

Paul Haakon Gives Dance Program

Paul Haakon, dancer, gave his second recital of the season, assisted by Esther Rosen, in Carnegie Hall on March 11. In a lengthy program of solo dances and duo numbers, the artists disclosed considerable versatility. Solo numbers and accompaniments were supplied by the Moscow Art Trio, made up

of Cleb Yellin, pianist; Nicholas Matthey, violinist, and Paul Fishman, 'cellist. A large audience showed much enthusiasm.

William Kroll, Violinist

William Kroll, formerly violinist of the Elshuco Trio, gave another of his own concerts in Carnegie Hall on the evening of March 12. He read, with fine feeling, J. M. Leclair's Sonata "Le Tombeau," and then revealed how much of fervor and frolic lies in the Mendelssohn Concerto in E Minor. With sweeping tone and an incandescent imagination, he set forth the romanticism of Chausson's "Poème." His own "Out of the East" opened the last group of four short pieces. Its pleasant broad melody brackets motives and rhythms suggestive of oriental dances. A Serenade by A. d'Ambrosio, and Suk's "Un poco triste" and "Burleska" closed the interesting printed program. The large audience, obviously and rightfully enthusiastic, stayed to demand four encores. Emanuel Bay provided artistic support at the piano.

F.

Berty Jenny, Mezzo-Soprano

Berty Jenny, mezzo-soprano, who is not unknown to New York audiences though she has not been heard here recently, gave a song recital in the Town Hall on the evening of March 12. Mme. Jenny's voice is one of rich color and is well-handled. Her interpretative talents are above the average and her consequent ability to project the moods of her songs made the recital one of unique interest.

Mme. Jenny's program was in four groups, the first by Brahms, the second by Wolf both sung in German, a third of Moussorgsky songs sung in English and a final group by Honegger. Anca Seidlova played excellent accompaniments.

J.

Marguerita Sylva, Mezzo-Soprano

In the series of intimate recitals given at the Barbizon this season, Marguerita Sylva, mezzo-soprano, appeared on Wednesday evening, March 12, and presented a program of fine quality. Her finished artistry was revealed in all types of music, ranging from a Gluck aria, modern German and American songs, through the "Voi lo sapete" aria from "Cavalleria Rusticana" to a Spanish group, comprising two Greve songs and the "Habanera" from "Carmen," one of Mme. Sylva's favorite roles.

There was genuine enthusiasm for Mme. Sylva's singing, evidenced by hearty applause throughout the evening. Corinne Wolerson played her accompaniments admirably.

J.

Killion and Michaud

Ethel Killion, soprano, and Arthur Michaud, tenor, were heard in a joint recital in the Chalif Hall on the evening of March 13, with Kurt Ruhrseitz at the piano. Both singers made an excellent impression on an attentive audience. Miss Killion sang arias from Mozart's "Figaro" as well as a more elaborate one from "Sonnambula" and Johann Strauss's "Voce di Primavera" and song groups in English and Italian. Her voice is an agreeable one and well handled.

Mr. Michaud sang Don Ottavio's aria from "Don Giovanni" and one from Massenet's "Le Cid" as well as songs in Italian, French and German, displaying mature and sincere artistry in each number. The audience was an appreciative one.

J.

Aurora Ragaini, Pianist

Aurora Ragaini, pianist, accomplished a successful debut in the Town Hall on the evening of March 13. Added to an agreeable appearance and an arresting personality, Miss Ragaini has decided ability. If she occasionally let her individuality obscure a line of a phrase, it was done with intention and done well, which excuses much in art. The tone quality was, in general, good and the interpretations dictated by intelligence.

Miss Ragaini's program held a group of early Italian pieces, some familiar, others less so. A group by Grieg followed and the final one included works by Chopin, Brahms and Liszt. Altogether it was an interesting evening of piano playing.

H.

Emilie Goetze, Pianist

Emilie Goetze, pianist, who played here last season, appeared in Steinway Hall on the evening of March 14, before a numerous audience. Miss Goetze played a Bourree by Handel, a Bach-Bauer Toccata, the G Minor Sonata of Schumann, a Prelude, "Il Pensieroso" by Mortimer Browning now acting in a musical piece of his own composing on Broadway and through other things to the inevitable Dohnanyi-Delibes "Naïla" Waltz. Miss Goetze's playing proved interesting and she was the recipient of well-earned applause.

H.

Beniamino Riccio

Beniamino Riccio, baritone, who has sung in New York from time to time, was heard in Carnegie Hall on the evening of March 14, with Joseph Bonime at the piano. In spite of the fact that operatic music is Mr. Riccio's forte, he sang only two operatic excerpts "Eri Tu" from "Masked Ball," and the Venetian Merchant's Song from "Sakko." Two groups of Russian numbers, one in German one in English and one in Italian completed the program.

Mr. Riccio's singing sustained the good impression made hitherto. The voice is a fine, resonant one, and well

(Continued on page 39)



Grace Hamilton Morrey, Pianist

COLUMBUS PIANIST IS HEARD IN RECITAL

Grace Hamilton Morrey Presented in Program under Auspices of Delta Omicron

COLUMBUS, March 20.—Grace Hamilton Morrey, one of Columbus's leading pianists, and president of the Morrey School of Music, was presented in recital on March 7 in the auditorium of East High School, by the Delta Omicron sorority of the Morrey School. She played brilliantly pieces by Bach, Gluck, Scarlatti and Rameau, Chopin's Sonata in B Flat Minor and Moussorgsky's "Pictures at an Exposition," which were the high-lights of the evening. An interesting closing group contained Debussy's Prelude from his piano suite, "Papillons," by Rosenthal, "The Lament of la Maja to the Nightingale" by Granados and the Delibes-Dohnanyi Waltzes from "Naïla."

SADAH SHUCHARI PLAYS BRILLIANTLY

To a Packed House

VIOLINIST EXHIBITS QUALITIES OF GREAT DISTINCTION

Headlines of Savannah Morning News, March 12, 1930.

Soloist in SEASON 1929-30 at REGULAR SYMPHONY CONCERTS OF:

DETROIT ORCHESTRA
SAN FRANCISCO ORCHESTRA
LOS ANGELES ORCHESTRA
DENVER CIVIC SYMPHONY

TORONTO SYMPHONY
BALTIMORE SYMPHONY
NEW HAVEN SYMPHONY
NASHVILLE ORCHESTRA

Presented by the Schubert Memorial in Carnegie Hall

New York, December 5th, 1928, with the
Philharmonic Society of New York

WILLEM MENGELBERG, Conducting

Management: NATIONAL MUSIC LEAGUE

Victor Records

113 West 57th Street, New York City



MISCHA ELMAN
WORLD FAMOUS VIOLINIST

MANAGED BY
METROPOLITAN MUSICAL BUREAU
33 W. 42nd STREET
New York City

STEINWAY PIANO

Arthur BECKER

Dean of School of Music
De Paul University
Instructor of Piano and Organ
Chicago

HART HOUSE STRING QUARTET

SEASON 1930-31
Recital Management
ARTHUR JUDSON
Steinway Bldg., New York

OMAHA SYMPHONY ADDS NEW SERIES

Local Pianist Heard in First "Pop" Concert—Operas Given

OMAHA, NEB., March 20.—The first "Popular" Concert was given by the Omaha Symphony, under Sandor Harmati, with Jean Borglum, pianist, as soloist, at the City Auditorium on Sunday afternoon, March 2. This is a new venture by the Women's Division of the Chamber of Commerce, which sponsors the orchestra's activities. Judging by the enthusiasm of the audience, there is a demand for more such concerts.

The program included the March from "Tannhäuser" by Wagner; the second movement of the "Surprise" Symphony by Haydn; Spanish Rhapsody for piano and orchestra, by Liszt; Slavonic Dance No. 3, by Dvorak; Irish Tune from County Derry by Grainger and "William Tell" Overture of Rossini.

Miss Borglum, a native daughter, nineteen years old, played with a clean-cut technic and beauty of tone in the Liszt work. In response to many recalls, she gave as encore Chopin's Waltz in C Sharp Minor.

Wagner Operas Heard

Mr. Harmati supplied a sympathetic accompaniment for the soloist. The

numbers by the orchestra were given intelligent readings.

Under the auspices of the Associated Retailers and the local post of the American Legion, S. Hurak presented the German Opera Company at the City Auditorium on Feb. 14 and 15. On the first evening "Die Walküre" was given by an excellent cast including Gotthold Ditter as Wotan, Johannes Sembach as Siegmund, Juliette Lippe as Sieglinde, Margarethe Bäumer as Brünnhilde, Mabel Ritch as Fricka and Laurenz Pierot as Hunding. The Valkyries sang with assurance. Ernest Mehlich conducted.

"Tristan and Isolde" was sung on the next evening, Johanna Galski, as Isolde, gave a performance of authority. Sonia Sharnova was an outstanding Brangäne, and Rudolf Ritter a Tristan of good calibre. Richard Gross as Kurwenal, Dudley Marwick as King Mark and Franz Egenieff as Melot rounded out an excellent ensemble. Ernest Knoch was the conductor.

The Tuesday Musical Club presented the Kedroff Quartet in concert at the Knights of Columbus Auditorium, on Sunday afternoon, Feb. 23.

Chorus Assists Symphony

Before a large audience, the Business and Professional Women's division of the Chamber of Commerce presented the Omaha Symphony in its fourth concert of the season at the

City Auditorium on Feb. 13. A chorus assembled and trained by Carol Marhoff Pitts and Herrold de Grosse assisted. Harry M. Cooper and Harry S. Dishbrow, baritones were the soloists.

The orchestra, conducted by Sandor Harmati, played the prelude to "Lohengrin"; the Bridal Chorus from the same opera; the Transformation and closing scene of the first act of "Parsifal." The choral group and soloists cooperated in the Bridal Chorus and the scene from "Parsifal." The soloists, Mr. Cooper and Mr. Dishbrow, sang the parts of Titarel, Gurnemann and Amfortas, with authority and good tonal quality. The program closed with MacDowell's "Indian Suite."

Russian Program for Children

The school children's concert by the Omaha Symphony was given on the morning of Feb. 12, at the City Auditorium when Mr. Harmati presented an all-Russian program. The first two numbers were Bacchanale, Glazounoff; "Street Scene in a Village," from the Caucasian Sketches, Ippolitoff-Ivanoff. The "Volga Boatman" followed, sung by David Lazarus, Technical High School pupil. Alabieff's "Nightingale" was sung in a creditable style by the children. The Russian folk dance "Kosalkochek" was performed by eight pupils of the dancing class of the Technical High School. "Dance of the Sugar Plum Fairy," "Dance of the Mirlitons," a movement from the Fifth Symphony and "March Slave," all by Tchaikowsky, brought the program to a close.

MARGARET GRAHAM AMES

GIFT TO BAND CAMP

Grunow Gives Building at Interlochen in Memory of His Daughter

A gift of a recreation building for the girls of the National High School Orchestra and Band Camp at Interlochen, Mich., has been made by William C. Grunow, of Chicago, vice-president of the Grigsby-Grunow Company, Majestic Radio manufacturers.

The building is to be known as the Lois C. Grunow memorial hall, in memory of Mr. Grunow's daughter, who died recently. Mr. Grunow will also provide the funds for furnishing the building.

The National High School Orchestra and Band Camp, organized two years ago by Prof. Joseph E. Maddy of the University of Michigan, has an orchestra of 250 players, a band of 120 players and a choir of 80 voices. Its personnel is drawn from every State in the Union, Hawaii and Alaska. The camp is affiliated with the University of Michigan, Columbia University and the Cincinnati Conservatory of Music.

The camp's Sunday evening concerts next summer will be broadcast as Majestic Theatre of the Air programs over the Columbia chain from July 6 to Aug. 24. A concert tour of Europe is planned for the orchestra during the summer of 1931.

The magazine *Pult und Taktstock* (Music Rack and Baton), edited by Erwin Stein in Vienna, will appear as a quarterly for the year 1930.

MUSICIANS' DIRECTORY

Perry Averill BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: Rhinelander 4732

Mme. Ella Backus-Behr
VOCAL STUDIOS
COACHING OF ADVANCED PIANISTS
Correspondence invited with out-of-town students contemplating a study period in New York
Address:
231 W. 96th St., N. Y. C., Tel. Riverside 8041

Arthur Baecht
Distinguished American Violinist
and Pedagogue
Serious, Talented Pupils Accepted.
Metropolitan Opera House Studios
1425 Broadway, N. Y. C. Tel. Penn. 2634

Harriot Eudora Barrows
TEACHER OF SINGING
37 Commonwealth Ave., BOSTON

E. Beaufort-Godwin
ART SONGS CONSULTANT
Song Shopping Service
Songs Coached and Programs Arranged
164 E. 61st Street Tel. Regent 4138

Susan S. Boice TEACHER OF THE
ART OF SINGING
Steinway Hall, Studio 717, New York
Residence Telephone: Sacramento 6349
Studio: Circle 0187

William S. Brady TEACHER
OF SINGING
Studio: 137 West 86th Street, New York
Telephone: Schuyler 3580

Buccini SCHOOL OF LANGUAGES
Est. 1909
5 Columbus Circle, New York
Courses of 25, 50 and 100 conversational class
lessons in Italian, French, Spanish and German
starting semi-monthly. Junior class, 3 months \$25.
EXCELLENT DICTION TO SINGERS BY Miss
Buccini and her native French, Spanish, German,
Russian assistants.

Ernest Carter
COMPOSER—CONDUCTOR
Address: 115 East 69th Street, New York
Telephone: 8623 Rhinelander

John Warren Erb
CONDUCTOR—COACH—ACCOMPANIST
Studio 171 West 71st Street, New York
Telephone: Trafalgar 3110

Helen Allen Hunt CONTRALTO
TEACHER OF SINGING
543 Boylston Street Boston, Mass.

Mrs. J. Harrison Irvine
Coach—Accompanist
Voice—Piano
1013 Carnegie Hall, New York Circle 1330

Isidore Luckstone TEACHER
OF SINGING
260 West 72nd Street - New York
Telephone: Trafalgar 4119

Charles Maduro COMPOSER
Music Published by
G. Schirmer, Inc.; O. Plancher Music Co.; Carl
Fischer, Inc.; Boonings by Victor, Columbia,
Knox, Brunswick, Sun-Art.
200 W. 58th St., New York Tel. Circle 4812

Philipp Metell VIOLINIST
TEACHER OF MANY WELL KNOWN
ARTISTS
50 West 67th Street, New York
Telephone: Endicott 3464

Homer Mow VOICE TRAINING
166 West 72nd Street, New York
Telephone: Endicott 2163

Wallingford Riegger, Mus. Doc.
COMPOSER—TEACHER
Harmony—Counterpoint—Composition
Studio: 118 West 118th St.
Cathedral 3828

Frederick Schlieder Mus. B. F.A.C.S.
Science and Art Blended in Creative Ex-
pression—Author of "Lyric Composi-
tion Through Improvisation"
The Olcott, 27 West 72 St., New York, N. Y.

Edgar Schofield BASSO-CANTANTE
Studio: 73 West 118th Street New York
Tel.: Algonquin 7253

Harry Reginald Spier TEACHER OF SINGING
Steinway Hall, Studio 618, Tel. Circle 5833
Residence: 41 W. 82nd St., Tel. Truf. 8136

Charles Gilbert Spross
PIANIST and COMPOSER
Address: Poughkeepsie, N. Y.
Telephone: 584 Poughkeepsie

Claude Warford TEACHER OF SINGING
4 West 40th Street, New York
Phone: Penn. 4897

Arthur Warwick PIANIST—TEACHER
Director of Piano—
Horace Mann School for Boys
113 West 57th St., N. Y.
Tel. Circle 4780

CHICAGO

Mae Graves Atkins SOPRANO
Studio 325 Fine Arts Bldg., Chicago

J. Lewis Browne Director of Music
CHICAGO PUBLIC SCHOOLS

Emma Cannam SOPRANO
CONCERT RECITAL ORATORIO
825 Orchestra Bldg. - Chicago

Detroit Welcomes Gabrilowitsch, Returning to Lead Own Orchestra

Elman Is Soloist in "Home-coming" Concerts of Conductor — Concertmaster Leads Sunday List—Prokofieff Plays in Program of His Works—Horowitz Hailed in Recital

DETROIT, March 20.—After a prolonged absence from this city, during which time he led the Philadelphia Orchestra as guest, Ossip Gabrilowitsch returned to conduct the Detroit Symphony for the rest of the season, on March 6 and 7. He was given a warm welcome when he appeared on the podium. Mischa Elman was the soloist. The program was as follows:

Prelude to "Meistersinger".....Wagner
Symphony in D Minor.....Schumann
Concerto for Violin and Orchestra
.....Tchaikovsky
Mr. Elman
Second Hungarian Rhapsody.....Liszt

The Schumann work, the major orchestral offering, was read by Mr. Gabrilowitsch in convincing style. The Wagner number was stirring played. The Liszt Rhapsody, considering its small musical value, was made to sound very acceptable in the conductor's reading. Mr. Elman gave a significant performance, one of the outstanding ones of the season, in the Tchaikovsky Concerto.

At the Symphony's concert on Sunday afternoon, March 2, Joan Schkolnik Kelsey, sister of Ilya Schkolnik, concertmaster of the orchestra, was soloist with the group. She played the Vieuxtemps Concerto in A Minor, revealing a small but singing tone and a capable technique. Earlier in the program, she played with Mr. Schkolnik the Bach Double Concerto for two violins. Victor Kolar, associate conductor, led this number. The rest of the program, conducted by Mr. Schkolnik, included Weber's Overture to "Der Freischütz," Ravel's "La Valse" and the March from Tchaikovsky's Sixth symphony.

Composer Presents Works

Serge Prokofieff was presented in a concert given on March 2, in the Institute of Arts, under the auspices of Pro-Musica. He gave a program of his own works, assisted by his wife, Lina Llubera, soprano; Beatrice Griffin, violinist; Roy Schmidt, clarinet; and the Detroit String Quartet, composed of Ilya Schkolnik, William Grafing King,

Valbert Coffey and Georges Miquelle. Among the works heard were the "Suggestions Diaboliques," Op. 4; the March and Scherzo from his opera, "The Love for the Three Oranges"; the Gavotte, Op. 12, and, as a final number, the Overture on Hebrew Themes, scored for a sextet of strings, clarinet and piano, which was so much liked that it had to be repeated.

The second recital of the Detroit String Quartet was given on Feb. 24 in the Institute. The three quartets heard were those of Dittersdorf, No. 5, in E Flat Major; Beethoven, No. 3, Op. 59, and Dohnanyi, Op. 15, in D Flat Major. The performances held much interest for the auditors.

Vladimir Horowitz, heard in recital at Orchestra Hall, Feb. 26, roused his audience with his versatility and artistry. His only appearances previously had been with the Symphony. The pianist was given an ovation for his playing of works by Bach, Chopin, Prokofieff, Liszt and Saint-Saëns.

HERMAN WISE

WASHINGTON UNIVERSITY SUCCESSFUL IN CONTEST

Takes Laurels from Ten Other Glee Clubs in Trial in the Town Hall

George Washington University, a newcomer in the glee club contests which have been held for fourteen seasons, carried away the laurels in a hearing in Carnegie Hall on the evening of March 8. The successful glee club had already been victor in the Mid-Atlantic contest. Second in line came Yale Glee Club, and third, that of Ohio State University.

The prize song on this occasion was Morley's "Hark, Jolly Shepherds" which was followed by the college song of each particular organization. There was also a song from each club, of its own choosing. The University Glee Club sang three numbers and the combined organizations joined in the singing of Kremser's "Hymn of Thanksgiving."

The judges were Margarete Dessoff, Harvey Gaul and Marshall Bartholomew, the last, substituting for Channing Lefebvre who was unable to be present. The clubs taking part included, besides those named, Columbia, N. Y. U., Fordham, Dartmouth, Princeton, Wesleyan, Penn State and University of North Carolina.

Catharine Bamman to Take Charge of Hall at New Barbizon-Plaza



Photo, Maurice Goldberg

Catharine A. Bamman, Concert Manager

Catharine A. Bamman, for many years favorably known as a manager of concert artists and for twelve years secretary of the National Musical Managers' Association, has been appointed to take charge of the hall and auxiliary salon of the new Barbizon-Plaza Hotel, now nearing completion at 58th Street and Sixth Avenue.

The concert hall will have a capacity of 600 and the auxiliary salon 150. The hall has been designed especially to house the more intimate type of recital, and it is understood that everything that engineering skill, knowledge of acoustics, and architectural and decorating resources could devise has been employed in its construction. It is further proposed to dignify it by restricting its use to artists of accredited standing.

Miss Bamman will remove her offices to the Barbizon-Plaza as soon as it is completed.

Kedroff Quartet to Return for Another Tour Next Season

The Kedroff Quartet will return to America for another tour next season, from Oct. 15, 1930, to March 15, 1931, according to an announcement by William B. Feakins, Inc., the artists' management. Throughout March the Quartet will fulfill concert engagements on the Pacific Coast, including appearances in San Francisco, Palo Alto, Pasadena, Redlands and San Diego. They will return East via Omaha, Des Moines, St. Paul, Winona, Chicago and Buffalo toward the middle of April. Their last engagements before sailing for France on the Europa on April 26 include appearances in Swarthmore, Pa., Baltimore, Hartford and Middlebury, Conn.

Austral Engaged for Berlin Staatsoper

Florence Austral, dramatic soprano, has been engaged to sing leading roles at the Staatsoper Unter den Linden in Berlin next November and December. Miss Austral, who has been making a tour of England under the auspices of Lionel Powell, sang recently in an all-Wagner program with the London Symphony, under the baton of Albert Coates, in the Albert Hall in London.

Esther Dale to Sing in Cleveland

Esther Dale, American soprano, who made two Canadian tours this season, will appear in the Atlantic States in March and the Mid-West in April. On April 3, she will appear as soloist in Cleveland with the Bell Telephone Company Chorus.

TORONTO HEARS LAMBERT NOVELTY

"Rio Grande" by British Composer Acclaimed in American Bow

TORONTO, March 20.—"The Rio Grande," a brilliant choral and orchestral work by Constant Lambert, a young British composer, was given its first performance in America at the seventh twilight concert of the Toronto Symphony Orchestra in Massey Hall recently.

The presentation, under the baton of Dr. Ernest MacMillan, employed the Toronto Conservatory Choir, and Ernest Seitz as solo pianist. The work, a setting of a poem by Sacheverell Sitwell, was most enthusiastically received. It is written in a jazz idiom and created much interest.

For the first part of the afternoon's program, Dr. von Kunits led his orchestra in fine interpretations of Arthur Wade's Symphonic Phantasia and Beethoven's "Leonore" Overture, No. 3.

Beatrice Harrison Sails

Beatrice Harrison, English 'cellist who has been touring this country in concert, sailed March 8 on the Berengaria. During the spring she will give forty recitals in Holland and the British Isles. She will return to this country in the fall to tour under the auspices of the NBC Artists Service.

Ideals!

A FEW desirable offices and studios are now available, offering an unusual opportunity to locate in this famous building. Here the prestige, service and location exemplify the ideals of the Steinway name.

Douglas L. Elliman & Co.
Renting and Managing Agents

15 East 40th Street Plaza 9200

Steinway
BUILDING

109-113 W. 57th Street



MARIANNE KNEISEL STRING QUARTET

NOW BOOKING SEASON 1930-1931
CONCERT MANAGEMENT VERA BULL HULL, Steinway Building, New York City

NATHAN ENSEMBLE CONCERTANTE

Excellent team work... Individual talent...—New York Telegram.
PROGRAMS OF UNUSUAL PRESENTATIONS—RARE NOVELTIES
STANDARD BOOKING OFFICE, 17 East 42nd Street, New York

JEAN TESLOF BARITONE

VICTOR AND COLUMBIA RECORDS
Studio—786 West End Avenue,
New York City
Tel. Riverside 3222

MME CLAY-KÜZDÖ VOICE SPECIALIST

Five recent consecutive years in France
and Italy—Teaching and coaching
with leading masters
Auditions without charge
21 West 95th St., N. Y. C.
Tel. Riverside 6141

STUDENTS HONOR WIDOR IN BOSTON ORGAN LIST

Concert on Composer's Birthday
Among New England Conservatory Events

BOSTON, March 20.—The eighty-sixth birthday of Charles-Marie Widor, celebrated French organist, was marked with a recital by advanced students of the organ at the New England Conservatory of Music, in Jordan Hall on Feb. 21, the program consisting entirely of Widor's works. Ruth Eleanor Bailey, played the "Suite Latine," and Lambert Roscoe, the Sixth Symphony. Ruth Greer gave the "Symphonie Gothique," Howard Tyrrell, the Adagio of the Seventh Symphony, and Eleanor Taylor, the Pastorale of the Second Symphony, with the "Salve Regina" presented by Velma Harden.

The songs, "Passetyme with Goode Company" and "Alas, What Shall I Do for Love?" of Henry VIII, figured in a concert of old-time music given by Margaret Mason, harpsichordist, and Rulon Robison, tenor of the New England Conservatory faculty on Feb. 26.

A first Boston appearance of William A. C. Zerffi, baritone, was a feature of the annual concert given in George W. Brown Hall on March 2, under the auspices of Kappa Gamma Psi. He was heard in songs by Cadman, Homer, Rogers and Huhn. Arthur Foote's Suite in E was performed by the string orchestra, Francis Findlay, conductor. A Tchaikovsky Violin Sonata was played by Clarence Knudsen, of the Boston Symphony. Howard Goding, pianist, a member of the faculty, played works by Bach, Chopin and Griffes.

Among those who took part in a concert by advanced students of the Conservatory in George W. Brown Hall recently, were John S. Richardson, pianist, and Aniceta Shea, vocalist who gave three songs by George W. Chadwick, director of the Conservatory. A movement from César Franck's Quintet in F Minor was played by Raymond Hill, Pierino di Blasio, Cecilia Payeska, James Ulmer, and Julianne Willeumier. Barbara Whitman, Manuel Valerio, Mary Morissey and Jane Howell were heard in other works.

SUMMER COURSES PLANNED

Frederick Schlieder Announces Classes
in New York, Berkeley and Denver

Courses in musical theory and education will be given by Frederick Schlieder this summer for the eighth season. He will conduct classes in his New York studios from June 30 to Aug. 1; in Berkeley, Cal., from Aug. 6 to 27; and in Denver, Colo., from Sept. 1 to 22.

Mr. Schlieder will lecture each week on the philosophy of music, relating to the origin of the scale, melody, harmony, rhythm and form. The schedule includes courses in fundamentals of music, rhythm, melodic creation, two, three, and four-part counterpoint, discord textures and their modern usage, advanced lyric composition and improvisation, and other subjects for advanced artist students.

Mr. Schlieder is the author of "Lyric Composition through Improvisation," and is a member of the faculties of the Philadelphia Conservatory and the Sutor School of Music in Philadelphia, and of the School of Sacred Music at Union Theological Seminary in New York.

IN THE STUDIOS

Gescheidt Pupil Heard in Concert and
Radio Work

Gertrude Berggren, contralto, a young artist-pupil of Adelaide Gescheidt, has appeared in numerous engagements as a concert singer in the last two years and before the microphone for the National Broadcasting Company. Miss Berggren sings regularly on the Westinghouse and Maxwell House hours and has also appeared with the Recitalists, "Tone Pictures," the Salon Singers and "Moments Musicales." She recently gave a joint concert with Fred Patton, bass, in South Manchester, Conn. On March 22 she was scheduled to be the soloist in the annual concert of the Swedish Emanuel Methodist Church. During her brief career in New York, Miss Berggren has sung regularly at Hillside Presbyterian Church, Orange, N. J.; Swedish Emanuel Methodist Church, Brooklyn, and Unity Synagogue in New York.

Samaroff Pupils Active in Concert

A number of pupils of Olga Samaroff have recently appeared in prominent musical events.

Isabelle Yalkovsky was soloist at the pair of symphony concerts of the Cleveland Orchestra, March 6 and 8.

Nella Miller, who recently gave a successful recital at the Town Hall, played the Schumann Quintet at two subscription concerts of the Perole Quartet in New York and in Greenwich, Conn.

Jetta Kabram and Pauline Sternlicht, the first two-piano combination to hold a fellowship as such at the Juilliard Foundation Graduate School, played before a capacity audience at Westfield, N. J., recently.

Arthur Reginald, member of the Philadelphia Conservatory faculty, appeared in a Philadelphia recital and in trio appearances with Boris Koutzen, violinist, and Willem van den Burg, first cellist of the Philadelphia Orchestra.

Hannah Klein has appeared in weekly broadcasts from the Capitol Theatre in New York.

UNIVERSITY ANNOUNCES SUMMER SCHOOL FACULTY

Michigan Institution Combines Music
and General Session for First Time

ANN ARBOR, MICH., March 5.—Charles A. Sink, president of the University School of Music, announces the teaching staff for the summer session of 1930 which, under the amalgamation with the University of Michigan, will be combined with the general university summer session.

The faculty will include Earl V. Moore, musical director; Theodore Harrison, professor of voice; David Mattern, professor of public school music; Palmer Christian, professor of organ; Hanns Pick, professor of cello; Guy Maier, professor of piano; James Hamilton, assistant professor of voice; Mabel Ross Rhead, assistant-professor of piano; Maud Okkelberg, assistant-professor of piano; Anthony J. Whitmire, assistant professor of violin; Juva Higbee, assistant professor of public school music; Louise Cuyler, instructor in theory; Frank Showers, as-

Students of New York College of Music
Give Concert

A concert was given by students of the New York College of Music at the Grand Central Palace on March 13. William Kindsgrab, violinist, and Elsa Drechsler, pianist, played Sjögren's Sonata in E Minor. Solo numbers were played by Josephine Neigel, Paul Vislocky, Ruth Levinson, Jennie Wilderight, Jeannette Lubart and Anthony Santangelo, pianists; John Sortino and Mr. Kindsgrab, violinists; Elizabeth Blewitt, harpist; Winifred Welton, soprano, and Elizabeth Dunston, contralto. A feature was a quartet from Beethoven's "Fidelio," sung by Helene Conrow, Miss Dunston, Benjamin Boyle and Horace Douglas.

Clarence Adler Pupils Give Musicales

At a recent musicale in the studio of Clarence Adler, Manya Huber opened the program by playing, with Mr. Adler, Harold Bauer's arrangement of Bach's Prelude and Fugue in C Minor for two pianos. Eleanor Talcott played two Debussy Preludes and the Chopin Waltz in C Sharp Minor. Arnold Pomerantz, an eight-year-old pupil, was heard in pieces by Schumann and Beethoven. Pauline Ruvinsky, aged seventeen, played the Chopin Concerto in F Minor; Pauline Macroff, the F Sharp Minor Nocturne, and Ida Bragin, the Polonaise in E Flat Minor. Works by Beethoven and Grieg were given by Isadore Freeman. Blanche Gaillard interpreted the Liszt F Minor Etude. The Mozart D Major Sonata, for two pianos, was played by Miss Huber and Mr. Adler.

Avitabile Presents Young Pupil

Emma Bollinger, seventeen-year-old soprano, was presented at a musicale in the studio of her teacher, Salvatore Avitabile, recently. She sang Mozart's "Alleluia," Olympia's aria from "Tales of Hoffmann," an aria from Verdi's "Rigoletto," Ardit's "Il Bacio" and songs by Grieg, Herbert and Novello. The audience acknowledged Miss Bollinger's talent and musicianship with hearty applause.

Assistant in theory; Thelma Newell instructor in violin; Nicholas Falcone, instructor in public school music and wind instruments, and Donna Esselstyn, instructor in piano.

The summer session will begin on June 30, and continue for eight weeks instead of six weeks as in the past.

La Forge-Berumen Artists Heard

Two pupils of Frank La Forge, Lita Korbe, soprano and Harrington van Hoesen, baritone, were heard over station WABC on March 14. Mr. La Forge was at the piano. Mary Tippet, coloratura soprano, was heard in recital at Bronxville, N. Y., on March 9. She was accompanied by Meryl Blanch.

A La Forge-Berumen musicale was given at the Bowery Mission on March 11. Lita Korbe and Laura La Forge, sopranos, Carl Haydn, tenor, Howard Sharp, bass, Erin Ballard and Editha Messer, accompanists, were the artists.

The weekly La Forge-Berumen broadcast over WEAF on March 13 was presented by Erin Ballard, pianist and Paul Ballard, tenor. Both artists performed with rare taste and provided a program of fine quality.

CINCINNATI TEACHERS GIVE VARIED RECITALS

Conservatory of Music Hears Programs
by Faculty Members—Pupils
Appear in Opera

CINCINNATI, March 20.—A faculty recital was given at the Cincinnati Conservatory of Music by Grace Woodruff, pianist, and Josephine Fithian, mezzo-soprano, recently.

Marcian Thalberg, pianist, of the faculty, will play in the Artist Series at Georgetown College, Georgetown, Ky., March 26. Mr. Thalberg will also be the guest artist at the Kentucky College for Women, Danville, Ky., April 1.

Clara Bridge, pianist and composer, of the piano faculty, will set to music the prize-winning poem composed by the member of the Cincinnati Branch, American Association of University Women, according to an announcement made by the Music Committee of the A. A. U. W. recently.

When John Philip Sousa, Arthur Pryor, Edwin Franko Goldman, Captain R. B. Hayward, Austin A. Harding, conducted the Armco Band concert at the close of the American Bandmasters' Convention recently at Middletown, Ohio, six members of the Cincinnati Conservatory of Music were in the band. They are Deloyce Moffet, clarinet, of the faculty; Archie Gobba, clarinet; Robert Cavally, flute; William Koch, bassoon; Arthur Gault, oboe, and Vernon A. Bouknight, clarinet.

Sonatas for piano and violin by Brahms, Debussy and Beethoven were given by members of the faculty, Daniel Ericourt, French pianist, and Jean Ten Have, violinist, in recital recently.

Dan Beddoe, tenor, recently sang in Oxford, Ohio, before members of the Sinfonia Society. His accompanist was Thomie Prewett Williams of the piano faculty, who will accompany Margery Maxwell, lyric soprano of the Chicago Civic Opera Company, in recital in this city on March 30 at the Hotel Gibson ballroom.

The Cincinnati Conservatory Opera Company presented Puccini's "La Bohème" March 12 at Emery Auditorium and Rimsky-Korsakoff's "Bride of the Tsar" on March 22 at this same auditorium, under the auspices of Bertha Baur, president and director of the Conservatory.

Alexander von Kreisler and Maria Kirsanova (Mrs. von Kreisler) directed the productions.

Mary Ann Kaufman Brown of the faculty was heard in a song recital on the evening of March 18 with Thomie Prewett Williams as accompanist.

Ronald Murat Holds Ensemble Classes

Ronald Murat, who gave a successful violin recital at Town Hall this season, is devoting his time, in addition to concert work and composition, to teaching violin, harmony, composition and ensemble at his studio on Riverside Drive and at the Institute of Musical Art. Among Mr. Murat's pupils are Sidel Kopp, winner of the Bamberger free scholarship, which entitles him to two years of private instruction; Holland Duell, who gave a recital recently at the Hotchkiss School in Lakeville, Conn., and John Dembeck, gold medal winner in last year's Music Week contests. A feature of Mr. Murat's teaching is an ensemble class in which the advanced pupils of violin and viola study the standard quartet and quintet literature with the assistance of Otto van Koppenhagen, of the New York Philharmonic-Symphony, at the cello desk.

Concerts and Recitals

(Continued from page 5)

used in a diverse collection of songs. The "patter" of Rossini's "Gia la Luna" was clear in spite of an almost unbelievable speed, and in contrast, the slow, sustained "Doppelgänger" of Schubert was presented with keen dramatic insight. The audience was loud in its approval. H.

Ellenor Fuchs, Mezzo-Soprano

Ellenor Fuchs, mezzo-soprano, made a debut in New York in the Engineering Auditorium, on the evening of March 14. Miss Fuchs selected an interesting number of songs, most of which were familiar. It was good to hear "Una Voce Poco Fa" as the composer had written it and not with a lot of extraneous floriture. Songs in English, Italian and German were included. Miss Fuchs's voice is one of unusual quality and her artistic intentions are obviously pointed in the proper direction. The accompaniments were well played by Ruth Worman Hand. J.

Josef Hofmann, Pianist

In finest fettle and the most genial of moods, Josef Hofmann gave his second recital of the season on Saturday afternoon, March 15, in Carnegie Hall before a highly enthusiastic audience that overflowed onto the stage.

An exhilarating performance of Bach's Chromatic Fantasy and Fugue opened the program, followed by Sgambati's "Vecchio Minuetto" and Schumann's "Faschingsschwank." A subsequent Chopin group comprised the Impromptu in G Flat Major, Nocturne in F Minor and the Sonata in B Flat Minor, a reading of tremendous emotional appeal being accorded the last of these. The Schubert-Liszt "Du bist die Ruh," Liadoff's "Music Box" and Liszt's Hungarian Rhapsody No. 12, completed the printed list. The well-known invigorating quality of the pianist's playing reigned throughout the memorable recital. Mr. Hofmann was generous with encores. E.

Arvida Valdane, Soprano

Arvida Valdane, soprano, who hails from Philadelphia, made her bow to a New York audience in the Town Hall on the evening of March 15, with Ralph Douglass at the piano. Miss Valdane chose her program well and sang it well.

A Mozart aria, "Zefiretti Lusinghieri" displayed a well-sustained lyric ability

in the first group. The second, of German lieder was well done, but the third, of French songs by Godard, Chausson, Joncières and Georges was the best of the four braces. The final group was of songs in English by Walther, Warren, Douty and La Forge. This last group was excellent in ever respect. Miss Valdane established a cordial entente with her audience which proved very responsive. J.

Friends of Music Hear Salmond

The Society of the Friends of Music gave a program in Mecca Auditorium on Sunday afternoon, March 16, that, contrary to its custom, did not enlist the services of any solo singers but consisted, for the most part, of purely orchestral or choral numbers with the place of honor assigned to Felix Salmond, 'cellist. The vehicle used by Mr. Salmond was the 'cello concerto of Sir Edward Elgar, a composition he was the first to play under the composer's baton some ten years ago. In projecting the varying moods of this unfamiliar work, the English artist put to his credit one of the finest exhibitions of 'cello playing heard here in many a year.

The orchestra under Artur Bodansky's baton opened the program with the Overture to Mendelssohn's "Heimkehr aus der Fremde," and then turned to the Brahms Variations on a Theme by Haydn. The salient characteristics of these were clearly defined in a clean-cut performance. In Brahms's setting of the "Song of the Fates" from Goethe's "Iphigenia in Tauris" the Society's chorus had its only opportunity of the afternoon and it rose to the climatic passages in stirring fashion, while the more sombre and ominous phrases were likewise given full significance. L.

Copland-Sessions Concert

The second Copland-Sessions Concert of contemporary music was given in Steinway Hall on the evening of March 16. The program included a Violin and Piano Sonata by Theodore Chanler, played by Cyril Towbin and Harry Cumpson; a Sonata by Charles T. Griffes played by Jesus Maria Sanroma; Six Poems, Two Dances and Three Moods by Leo Ornstein played by the composer, a Sonata by Carlos Chavez, played by Mr. Sanroma, and a Study on a Jewish Theme, "Vitebsk" by Aaron Copland played by Ivor Karmon, violin; Evsei Belousoff, 'cello, and Clarence Adler, piano.

The program, as its major-premiss indicates, was up to date, save for the Griffes work which, however, is of considerable beauty, and some of the Ornstein pieces which are now thirteen years old. Mr. Ornstein having been far ahead of his day then, does not seem, by any means a back number now. Mr. Copland's work had individuality and decided musical interest. J.

Berthe Erza, Soprano

Berthe Erza, soprano, who has been heard in New York in concert and opera, gave a song-recital in the Biltmore Theatre on the evening of March 16, with Walter Golde at the piano. Mme. Erza began her program with a Biblical scene, "Agar" by the young Spanish composer, Arriaga, who died at the age of nineteen. Fifteenth Century French songs in modern arrangement proved delightful, and a more modern group by Debussy, Fauré,

Severac and Ravel was beautifully sung. Spanish songs by Granados, Nin and De Falla completed the program.

Mme. Erza's beautiful voice has lost nothing in the interval during which she has not been heard. It is still as full and clear and well produced and her interpretative sense makes her program things of mental interest as well as aesthetic delight. The artist was much applauded between groups and at the close of her recital. H.

Chamber Music Society

The New York Chamber Music Society celebrated its fifteenth anniversary on the evening of March 16, with an interesting program in the ballroom of the Hotel Plaza. Besides the regular organization, Maria Kurenko, soprano; Rafaelo Diaz, tenor of the Metropolitan and Aurelio Giorni, pianist, took part.

The program included Mozart's Two-Piano Concerto in E Flat, played by Miss Beebe, Mr. Giorni and the ensemble of ten instruments; a Theme and Variations for flute, oboe, clarinet, French horn and bassoon by Theodore Blumer; Prokofiev's Overture on Yiddish Themes and Deems Taylor's "Looking Glass Suite" in its original form as written for the Society. Mme. Kurenko sang three Getchanihoff songs with accompaniments arranged for the ensemble and the same composer's "O, Cease Thy Singing" with violin and piano. Mr. Diaz sang Spanish songs with accompaniments scored for various instrumental combinations by Ludvik Schwab. Mrs. Eugene C. Worden spoke on the work of the Society before presenting Miss Beebe with a necklace and earrings in honor of the anniversary. H.

Grace Divine Varies Operatic Activities with Oratorio Work



Photo, Apeda

Grace Divine, Mezzo-Soprano

Grace Divine is filling many engagements in opera, recital and oratorio. The popular mezzo-soprano has renewed her contract with the Metropolitan for next season and has been re-engaged for the Bach Festival at Bethlehem, Pa., May 16-17. Last month Miss Divine gave a recital in Loch Haven, Pa., and was heard with the Jamaica Musical Society.

On April 3, Miss Divine will sing in "The Messiah" at Riverhead, L. I., and on April 11 with the Mountain Lakes (N. J.) Glee Club. She will also be heard in Rossini's Stabat Mater on April 13 at the Church of the Ascension, New York.



LAWRENCE TIBBETT
THE IDOL OF THE
OPERA WORLD—
now the sensation of the
Talking Screen

Lawrence

TIBBETT

Now
Playing
Twice Daily
ASTOR
N. Y.
CHINESE
Los Angeles

In Metro-Goldwyn-Mayer's
Exciting Technicolor Musical Romance

THE ROGUE SONG

Hear him sing the magnificent songs of
love and songs of fighting men by
FRANZ LEHAR and HERBERT
STOTHART.

COMING TO THESE THEATRES AT POPULAR

PRICES:—Rochester, Rochester, N. Y.—March 20th; Columbia, Washington, D. C.—March 22nd; Broad, Columbus, O.—March 22nd; Loew's, Akron, O.—March 22nd; Loew's, Canton, O.—March 22nd; Orpheum, Boston, Mass.—March 31st; Midland, Kansas City, Mo.—March 22nd; State, Houston, Tex.—April 25th; Capitol, Atlanta, Ga.—March 31st; Vendome, Nashville, Tenn.—March 24th; State, New Orleans, La.—April 18th; Victory, Evansville, Ill.—March 23rd; Regent, Harrisburg, Pa.—March 24th; Colonial, Reading, Pa.—March 24th; State, Memphis, Tenn.—April 11th; State, St. Louis, Mo.—March 22nd; Loew's, London, Ont.—April 5th; Loew's, Toronto, Ont.—April 5th.

CARL M.
ROEDER

TEACHER OF PIANO
FACULTY MEMBER OF the
INSTITUTE OF MUSICAL ART
of the
JULLIARD SCHOOL of MUSIC

Summer Course
at
BARRINGTON SCHOOL
GREAT BARRINGTON, MASS.

Intensive Study Under Ideal
Recreational Conditions

Studio:
607-608 Carnegie Hall, New York

LONG BEACH HEARS WORK BY GRUNN

**Symphony Presents Com-
poser—Tenor Haired
on Return**

LONG BEACH, CAL., March 20.—As soloist with the Long Beach Symphony on Feb. 25, Homer Grunn, composer-pianist, presented for the first time his Symphonic Poem, "The Land of Sip-o-Phe," an interesting work based on Indian themes. Ruth Foster Herman, contralto, sang the aria "O Don Fatale" from "Don Carlos" by Verdi and a group of songs with Maurice Eisner at the piano. Leonard Walker conducted the orchestra.

Long Beach honored Dan Gridley, tenor, when he returned to his home city on March 4, as soloist with the Long Beach Symphony. He sang "Lend Me Your Aid" from "Le Reine de Saba" by Gounod and a group of songs including "O del mio amato ben" by Donaudy and "Meine Liebe ist grün" by Brahms, with Will Garraway at the piano. He gave many encores.

The symphonic numbers were Coleridge-Taylor's Suite "Othello" and "La Boutique Fantasque" by Rossini-Raspighi, both new to the Pacific Coast, and Mendelssohn's "Scotch" Symphony. Mr. Walker conducted ably.

The Woman's Music Club of 600 members celebrated Charter Day and its twenty-second anniversary on Feb. 19. The speakers were Abbie Norton Jamison, president of the California State Federation of Music Clubs; Bessie Bartlett Frankle, former state president; Frank H. Colby, music editor; and Dean Arnold Bode, composer-organist.

Herbert L. Clarke, director of the Long Beach Municipal Band, gave a lecture before the Woman's Music Club Feb. 25 on "How to Appreciate Band Music," in the Municipal Auditorium. Leonard Walker, leader of the Symphony, appeared previously before the club in talks on orchestration, with illustrations by the various instruments.

Frank Goss, city editor of the *Press-Telegram*, gave a talk before the Musical Arts Club March 5 on "The Relation of Music to the Press."

Leon Raines, director of the Long Beach Opera Reading Club, gave analyses of Wagner's "Die Walküre" March 6, and also sang the role of Hunding. Rolla Alford sang Wotan. Other soloists were Nell Gothold and Joseph Waugh. Mr. Raines will go to Europe in June to appear in opera in Dresden.

Alice Maynard Griggs

Lynwood Farnam Heard in Extended Tour

Lynwood Farnam has resumed his duties at the Church of the Holy Communion, New York, and his teaching at the Curtis Institute of Music, Philadelphia, following a two months' recital trip which took him to the Pacific

Coast. Beginning in the East, his itinerary has included New Brunswick, N. J.; Northampton, Mass.; Sherbrooke, Westmount and Toronto in Canada; Lincoln, Neb.; Seattle, Wash.; Portland, Salem and Eugene, Ore.; San Francisco and Los Angeles, Cal.; Youngstown and Oberlin, Ohio, and Hartford, Conn. In Youngstown, Mr. Farnam was heard in a joint recital with Mischa Levitzki, pianist, playing the Schumann Concerto.

At Westmount, Mr. Farnam's recital constituted the opening of a new Casavant organ. His Toronto recital was played at the Royal York Hotel, where afterwards was held a reception followed by a short private recital for the organists of Toronto.

On March 9 and 30, Mr. Farnam appears at the concerts of the Society of the Friends of Music, New York, first in the performance of Bach's "St. John" Passion and latterly playing organ solos by the old English masters, Alwood, Redford, Byrd and Purcell. On March 20, at St. Thomas's Church, New York, Mr. Farnam gave the annual recital in the series of the Bach Cantata Club, and on April 6 he resumes his series, "Bach and His Fore-runners," at the Church of the Holy Communion. He will play in Emmanuel Church, Boston, May 8.

Atlantic City Vernon Room Musicales Begun

ATLANTIC CITY, March 20.—The third of the Vernon Room March Musicales of the 1930 season was held at Chalfonte-Haddon Hall on the evening of March 15, with Marguerite D'Alvarez, contralto, Louis Graveure, tenor, and Charles Naegle, pianist, as the artists. Guy Maier and Lee Pattison, presenting music for two pianos, and Nannette Guilford, soprano, of the Metropolitan, gave the second recital on March 8. A concert by Dusolina Giannini, soprano, Horace Britt, 'cellist, and Nelson Eddy, baritone, opened the series on March 1.

The fourth recital is scheduled for March 22, with Josephine Lucchese, coloratura soprano, Marcel Grandjany, harpist, and René Le Roy, flutist, as the artists. Efreim Zimbalist, violinist, Bianca Saroya, soprano, and Dimitri Onofrei, tenor, will present the last musicale on March 29.

Concert Honors Serly Lajos, Composer, on Seventy-Fifth Birthday

The seventy-fifth birthday of Serly Lajos, Hungarian composer, was celebrated with a reception and concert in the Cort Theatre on the evening of March 9. Willy Pogany, chairman of the sponsoring committee, presented to the composer a portrait which he had recently completed. The concert program, devoted to Mr. Lajos's works, was given by Catherine Reiner, soprano; Mme. Halary, pianist; Louisa Varkonyi, the guest of honor himself, and a string quartet composed of players from the Philadelphia Orchestra, of which the composer's son is a member.

COLUMBUS GREETES CHICAGO SINGERS

First Local Performance of Montemezzi Work Applauded

COLUMBUS, March 20.—The Chicago Civic Opera Company paid its third annual visit to Columbus on Feb. 24, 25 and 26. B. F. Patterson, president of the Columbus Grand Opera Association, expressed satisfaction with the engagement although the deficit, born by seventy-two guarantors, was larger than heretofore.

"Lucia di Lammermoor" was conducted by Frank St. Leger, with Tito Schipa, Richard Bonelli and Margherita Salvi in the principal roles.

Mary Garden appeared as Fiora in the first Columbus performance of "L'Amore Dei Tre Re," with Virgilio Lazzari as Archibaldo. Antonio Cortis sang Avito for the first time. Cesare Formichi sang Manfredo. Moranzoni conducted. The new settings, on the

large stage of the Columbus Auditorium, provided splendid stage pictures.

"Lohengrin" drew the largest audience. Emil Cooper conducted. Rene Maisson as Lohengrin, Maria Olszewska as Ortrud and Hilda Burka as Elsa won the approval of the more than 4000 auditors. Chase Baromeo sang the King. Howard Preston substituted for Robert Ringling in the role of Telramund. Désiré Defrère was the Herald. K. L. Roberts was again executive secretary for the Columbus Grand Opera Association.

The Chamber Music Society presented the Pro Arte String Quartet on the afternoon of Feb. 23, at the home of Mr. and Mrs. B. Gwynne Huntington. Several hundred members heard the Mozart Quartet, No. 14, in E Flat; that by Borodine in D, and Ravel's Quartet in F. Mrs. Eugene Gray and Mrs. Perin B. Monypenny are in charge of the Chamber Music Society concerts. ROSWITHA CRANSTON SMITH

Friends of Music Cantata Prize Not Awarded

None of the manuscript scores submitted by composers in the \$1,000 prize contest for a cantata suitable for performance by the Society of the Friends of Music has met the standards set by the judges, and the prize has been withdrawn, it was announced recently. The prize was offered by Alfred Seligsberg, secretary of the society. About twenty-five scores were submitted.

The judges were Rubin Goldmark, chairman; Artur Bodanzky, Willem Mengelberg, Carl Friedberg and Ernest Schelling. Their decision was unanimous that none of the compositions submitted was suitable for the award.

The contest closed November 1, 1929, having been prolonged one year after the judges last spring agreed that none of the scores submitted up to that time warranted conferring the award.

Frieda Peycke Completes Tour

LOS ANGELES, March 20.—Following twenty-nine appearances during a concert tour of the mid-west, Frieda Peycke, composer, has returned to resume her studio activities here. Several compositions, "A Name for a Boy," "Angelina" and "My Mother," were accepted for publication during her tour. Miss Peycke fulfilled several local engagements during the month. On the evening of March 10 she presented a pupil, Coral Olsnen, in three groups of readings with illustrative music. Miss Olsnen was assisted by Anne Myzelle, soprano, pupil of Clifford Lott.

Deerfield Academy Wins Contest

At the eighth annual inter-preparatory school glee club contest held in the Town Hall on the evening of March 1, the winning club was the Deerfield Academy which carried away the palm for the second consecutive season. Williston and Worcester Academies tied for second place and the third was won by Pawling School. The silver cup for the best school song went to the Hill School. The composer was Frank Butcher. The Riverdale Country School received honorable mention for a song by Dale Bartholomew. The judges were Harold Vincent Milligan, Ralph Grosvenor and J. Warren Erb. Marshall Bartholomew conducted the combined clubs in several numbers.

The following schools were represented in the contest: Horace Mann School, New York; Hill School, Pottstown, Pa.; Tome School, Port Deposit, Md.; Deerfield Academy, Deerfield, Mass.; Choate School, Wallingford, Conn.; Loomis Institute, Windsor, Conn.; Pawling School, Pawling, N. Y.; Peddie Institute, Hightstown, N. J.; Riverdale Country School, Riverdale, N. Y.; Williston Academy, Easthampton, Mass., and Worcester Academy, Worcester, Mass.

Olga Didur, Daughter of Metropolitan Bass, Makes Début

Olga Didur, soprano, daughter of Adamo Didur, bass, of the Metropolitan Opera, made her New York début in a concert under the management of Chamberlain Brown, in the Morosco Theatre on the evening of Feb. 23. Miss Didur has sung in opera in Europe. The program featured also Barre Hill, American baritone of the Chicago Civic Opera Company, and Dimitri Onofrei, tenor, formerly of the San Carlo Opera.

Boston Pianist Heard with French Trio

PARIS, March 15.—The trio "Ars Nova," comprising Elen Merry, pianist, Colette Frantz, violinist, and Jan Merry, flutist, gave a concert in Salle Chopin here recently. A feature of the program was the first performance of Migot's "Le Livre des Danceries," dedicated to the ensemble. Mme. Merry, a former pupil of Heinrich Gebhard and of Adelaide Proctor, was known in Boston as Eleanor Foster.

Daughter Born to Greta Torpadie

Friends of Greta Torpadie throughout the country will be pleased to hear of the birth of a daughter at Stockholm, Sweden, on Feb. 25, according to a cable message received in New York from her husband, Donald Bratt. Since last fall Mme. Torpadie has been living in Stockholm, where her husband is engaged in scientific research work.

Lela Saling Heard at the Roosevelt

At a literary tea given by the Daughters of Ohio in New York at the Hotel Roosevelt on Feb. 10, Lela Saling, soprano, was heard in two groups of songs by La Forge, Strickland, Jensen and Gounod.

PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART
133rd Street and Convent Avenue, New York

Justine Ward Method
Gregorian Chant
Gregorian Accompaniment
Liturgical Singing
Sight Reading, Ear Training
Private Lessons

Victor Records
of
Gregorian Chants
Pius X Choir conducted by
Justine Ward

SUMMER SCHOOL, JUNE 24th TO AUGUST 2nd INCLUSIVE
For further information, address the Secretary—Audubon 3663

Opera at the Metropolitan

(Continued from page 10)

ented and sonorous Mr. Pinza. The remainder of the cast included Mr. Trantoul in the name-part, Gladys Swarthout as Siebel, Miss Wakefield as Marthe and Mr. Wolfe as Wagner. Mr. Hasselmans conducted.

Miss Moore's singing was charming and her dramatic rendition of the part had simplicity and naïvete. She is a promising Marguerite in every sense of the word. Mr. Pinza gave one of the best performances of any role in which he has been heard. His Mephistopheles was sprightly and debonnaire and worthy of the standard which this sterling artist has set up and, for the most part, invariably maintained.

J.

"Pelléas et Mélisande"

With Miss Bori at her best as Melisande and Mr. Johnson a truly poetic Pelleas Debussy's opera of mists and shadows entertained its devotees at the Saturday matinee of March 8. Mr. Whitehill was again the Golaud, Mr. Rothier the Arkel, Mme. Bourskaya the Genevieve, Miss Dalossy the Yniold and Mr. Ananian the Physician. Mr. Hasselmans presided over the orchestra with results that were at times not precisely Debussyan.

R.

An American Cast for the "Girl"

For the first time at the Metropolitan Puccini's "Girl of the Golden West" was sung by a cast the three principals of which were Americans. These included Leonora Corona in the name-part, her first appearance in it here, Frederick Jagel as the hero substituting for the indisposed Edward Johnson, and Lawrence Tibbett in his customary role of Jack Rance. The remainder of the cast was as before. Both Miss Corona and Mr. Jagel gave excellent accounts of themselves and were awarded with sincere and prolonged applause from a large gathering.

H.

Sunday Night Concert

The Sunday night concert on March 9, was given by Meses. Ohms, Stückgold, Wakefield, Bourskaya, Manski, Bonetti, Vettori, Flexer, Wells and Besuner, and Messrs. Jagel, Laubenthal, Windheim and Ludikar. Mr. Pelletier conducted.

J.

"Louise" Repeated

For the second time, Charpentier's "Louise" was sung on the evening of March 10. Lucrezia Bori, Antonin Trantoul and Marion Telva assumed the same roles as in the first hearing of the revival, but Clarence Whitehill replaced Leon Rothier as the Father. Louis Hasselmans conducted and the remainder of the lengthy cast was as before.

J.

An Admirable "Traviata"

In many respects one of the most admirable performances of Italian opera this season, the performance of Verdi's "Traviata" on March 12, with Lucrezia Bori, Beniamino Gigli and Giuseppe de Luca in the central roles, deserves unstinted commendation. Admitting a few steely top tones, Miss Bori sang Violetta with beauty and skill and conviction. There were moments when her voice was of surpassing loveliness, particularly in the scene with the elder Germont in the second act, a scene affectingly acted by the soprano and her baritone colleague,

Giuseppe de Luca. Mr. de Luca sang with sympathy and style and smoothly controlled tone. Beniamino Gigli, though inclined to the lachrymose, contributed generously to the good voice work of the evening with many phrases of unusual charm. Tullio Serafin was a power in the pit.

T.

Trantoul in "Bohème"

Antonin Trantoul made his first appearance in "Bohème" on the evening of March 14, with Maria Müller as Mimi and Nanette Guilford as Musetta. The remainder of the cast included Messrs. Didur, Ananian, Paltrinieri, Danise, Pinza, Malatesta and Gandolfi. Mr. Bellezza conducted.

J.

"Sadko" with Mario

The fifth "Sadko" on March 13, brought a first appearance of Queena Mario in the role of the Sea Princess, a task which she discharged creditably, although the part is not one of her best. James Wolfe also appeared for the first time as the King of the Ocean, singing his short role acceptably. The other participants were, as formerly, Mr. Johnson in the title role, Mme. Bourskaya as Lioubava, and in the other roles Miss Swarthout and Messrs. Gustafson, Tedesco, Basiola and Cehanovsky. Serafin again conducted.

M.

Queena Mario in "Rigoletto"

Verdi's "Rigoletto" had a new cast at the Saturday matinee, March 15, when Queena Mario appeared as a very charming Gilda and Beniamino Gigli was a fascinating Duke. There was a resounding applause for the tenor after all of his arias. Miss Mario and the popular tenor had bows to themselves before the curtain. Mr. de Luca's singing and acting of the title role was superb and Mr. Pinza sang Sparafucile's music as it has rarely been heard. Miss Telva was a competent Maddalena. Mr. Bellezza conducted with a fine sense of detail.

A.

A Popular "Tristan"

A crowded house heard "Tristan und Isolde" at the popular priced performance on the evening of March 15. Siegfried Tappolet made his second appearance with the company, singing King Mark, and creating a good impression. The remainder of the cast included Meses. Ohms and Branzell and Messrs. Laubenthal, Whitehill, Gabor, Meader and Wolfe. Mr. Bodanzky conducted.

J.

Sunday Night Concert

Lucrezia Bori was the bright particular star of the Sunday night concert on March 16. Others contributing to the cast were Messrs. Tokatyan, Basiola and Rothier, and Meses. Doninelli and Swarthout. Mr. Pelletier conducted the orchestra.

J.

Damrosch Concludes Series

In the Town Hall on the afternoon of March 4, Walter Damrosch continued the series of lecture-recitals on the Wagnerian Ring, which have drawn capacity audiences for four successive Tuesdays. The subject was the first two acts of "Götterdämmerung." Following his custom, Mr. Damrosch both played the music of the opera and recited the text, interspersing this part of the proceedings with explanations of the music and of the dramatic side of the work. The series concluded on March 11.

Passed Away

Dr. Alma Webster Powell

MAHWAH, N. J., March 18.—Dr. Alma Webster Powell, formerly a well-known opera and concert soprano, died at her home here on March 11. Dr. Powell was born in Elgin, Ill., Nov. 20, 1874. As a young woman she moved to Brooklyn where, while singing as a contralto in a church choir, the possibilities of her voice were discovered by A. Judson Powell, the organist who undertook its development and in a short time it became a high soprano. She married Mr. Powell in 1891, and shortly after, went to Europe to continue her studies.

Dr. Powell's operatic debut was made in the role of the Queen of the Night in "Magic Flute" at Frankfort-am-Main on May 16, 1895. After two years in Europe, she returned to America with the Damrosch-Ellis Opera Company. She later sang in the Savage Grand Opera Company. A nervous breakdown causing temporary retirement from the stage, Dr. Powell gave her time to study of law and in 1900 graduated from New York University with the degree of LL.B. She went back to Europe and sang successively in Breslau, Berlin, Munich, Prague and Vienna and toured other parts of Europe in concert and opera. In 1905 she was a member of the Metropolitan and the following year, with her husband, she opened the Powell Music Institute in Brooklyn. In 1910 she graduated from Columbia with the degree of B.M. Degrees of M.A., M.B. and Ph.D. were conferred upon her by the Hotson Institute of Electropathy. Dr. Powell was also an ardent feminist.

Franz Listeman

CHICAGO, March 18.—Franz Listeman, cellist, died in a hospital here on March 11. Mr. Listeman, who was the son of Bernhard Listeman, a violinist and conductor of note, was born in New York, Dec. 17, 1873. He studied with Fries and Giese in Boston and with Klengel and Haussmann in Leipzig and Berlin. His first important orchestral engagement was as first 'cellist of the Pittsburgh Symphony in 1896. He later played under Walter Damrosch in the New York Symphony and under Toscanini in the Metropolitan Opera House orchestra. As soloist with the New York Symphony he gave the first performance in America of Dvorak's 'Cello Concerto. For the past eight years he had been manager of the American Orchestral Society of New York.

Lizzie H. Cogswell

LOS ANGELES, March 18.—Lizzie H. Cogswell, singer and teacher, died recently after an illness of several months. Mrs. Cogswell was born in Boston in 1852. She studied music in Boston, and at the age of eleven appeared as organist in that city. She was sent to England and Italy to study singing as a protégée of Annie Louise Cary. She was married to William G. Cogswell in Milan in 1875, coming shortly thereafter to Los Angeles. Among her compositions were an opera and an oratorio. She is survived by two daughters, Mrs. Susan B. C. Zundel and Mrs. Sarah C. Deim.

H. D. C.

Eugenie Joachim-Gibson

LONDON, March 16.—Eugenie Joachim-Gibson, noted voice teacher, died here recently at the age of sixty-nine. She was a niece of Joseph Joachim, and was related on the maternal side to Adelina Patti. Her early years were spent in Vienna, in the midst of a brilliant musical circle which included Brahms, Liszt, Rubinstein, Clara Schumann, Mathilde Marchesi and Manuel Garcia. She came to England in 1884, and taught voice for sixteen years at the London Guildhall School of Music and also privately. Among her pupils were Lillian Blauvelt and Ada Crossley. She married Frank Gibson, who is well known in London art circles.

Joseph Sliwinski

WARSAW, POLAND, March 18.—Joseph Sliwinski, concert pianist, died here on March 5. Mr. Sliwinski was born in Warsaw, Dec. 15, 1865. His first musical studies were under Strobl at the Warsaw Conservatory. Following this, he studied for four years with Leschetizky in Vienna and finally with Rubinstein in Petrograd, where he made his debut in 1890. His first pronounced success was in London in May, 1892. He came to America the following season, but in spite of his ability he was completely overshadowed by Paderewski, then in the third season of his phenomenal success.

Samuel Kinscella

LINCOLN, NEB., March 18.—Samuel Kinscella, father of Hazel Gertrude Kinscella, for a number of years MUSICAL AMERICA's correspondent in this city, died suddenly in Sioux Falls, N. Dak., from a heart attack on Feb. 27. Mr. Kinscella had just left an office where he had completed some business when he fell dead on the sidewalk. Burial was in Lincoln on March 2.

Adele Strauss

VIENNA, March 15.—Adele Strauss, widow of Johann Strauss, the "Waltz King" died here on March 10, at the age of seventy-six. Mrs. Strauss who was the composer's second wife, married him in 1884, and since his death in 1900, had lived very quietly here, almost never leaving the house though she several times protested publicly against what she considered misuse of her husband's works.

Florence Hill Butterworth

WASHINGTON, D. C., March 18.—Mrs. Florence Hill Butterworth, widely known here as a singer, died on March 7. Mrs. Butterworth was a graduate of the Brussels Conservatory and had held important positions as teacher of singing in various schools here. She had been an official of the Rubinstein Club.

A. T. M.

Jerome Levy

CHICAGO, March 18.—Jerome Levy, a composer and orchestra leader in this city for over thirty years, died here recently at the age of sixty. Educated in Berlin, Paris, and later in America. Mr. Levy was for a time solo 'cellist of the Thomas Orchestra under its founder. He is survived by his widow and one daughter.

A. G.

LOS ANGELES HEARS OPERA AND CONCERTS

Recitals by Notable Visitors and Wagner Series Given

LOS ANGELES, March 20.—The first local appearance in two years of Sigrid Onegin, in an Auditorium recital under the Behymer management, was an event of much interest. Beginning with "Nobles seigneurs, salut" from Meyerbeer's "Huguenots," the noted contralto sang numbers by Mozart and Mendelssohn, folk-songs and an aria from Rossini's "Cenerentola." Herman Reuter provided expert accompaniments and added two solos as well.

Josef Hofmann gave his second concert in the Auditorium on the afternoon of March 2, playing works by Bach-Liszt, Schumann, Chopin, Schubert-Liszt, Liadoff and Liszt. As on his previous appearance, the pianist gave of his best.

Roland Hayes, Negro tenor, gave his annual concert under the management of Ruth Cowan on the evening of March 8. The program contained classics by Arne, Handel and Bononcini, songs in French and German and spirituals. Percival Parham was the accompanist.

Olga Steeb gave a recital of music by Bach and Mozart in the Biltmore music room. Clarity of technic and finish of phrase distinguished her playing. The audience was large and cordial.

An outstanding all-Bach recital was given in Beaux Arts Auditorium by Richard Buhlig. The artist prefaced his playing with interesting and enlightening remarks on the life and works of the composer.

Wagner Opera Sung

The German Opera Company began on March 10 a week's series in Shrine Auditorium. The company under Ernest Knoch's skilled baton, began its series with a "Rheingold" of general excellence. The orchestra sounded exceptionally well. Johannes Sembach's Loge was outstanding. The cast also numbered Gotthold Ditter, Carl Braun, Juliette Lippe, Sonia Sharnova and others of proved ability.

In the second evening's "Flying Dutchman," said to have been its first presentation in this city, Richard Gross sang the name part, with Karl Jörn and Margarethe Bäumer as Eric and Senta, respectively. Ernst Melich achieved outstanding results with the orchestra. The chorus did good work.

"Die Walküre," on the third evening, conducted by Knoch, reintroduced Johanna Gadske, first heard in opera in Los Angeles some thirty years ago, in the character of Brünnhilde. She sang with much of her old-time brilliance and fire. Other leading parts were taken by Sembach as Siegmund, Sonia Sharnova as Fricka and Juliette Lippe as Sieglinde. Gotthold Ditter was the Wotan. The audience was again large.

HAL D. CRAIN.

Bush Conservatory Pupils Give Recital

CHICAGO, March 20.—A recital was given by piano, voice and violin students of the Bush Conservatory on Feb. 27. Those participating were Helen Fogarty, Leota Holton, Ethel Levin, Beatrice Beardmore, Edmund Terlikowski, Catherine Bushouse and Edwin Karhu. The Junior Playmakers of Bush Conservatory presented two one-act plays on Feb. 21, 22, 28 and March 1.

Pacific Opera Company Gives Second Season with Success

Varied Repertoire Heard in Eight Performances — Large Roster of Resident and Visiting Artists Heard Under Casiglia's Baton

SAN FRANCISCO, March 20.—The Pacific Opera Company on March 9 concluded its second annual season under the direction of Arturo Casiglia, which presented resident artists and guest singers in eight performances of merit at the Capitol Theatre with a top admission price of \$2.50.

The season opened on Feb. 26 with "Traviata," with Armanda Chirot as Violetta, Charles Bulotti as Alfredo and M. Culic Dragoni as Germont. Others in the cast were May Taylor Elliott, Flora Shennan, Terry Lanfranchi, José Corral, Paul Alexeeff and Evaristo Alibertini. In "Sonnambula" on Feb. 28 Ione Pastori Rix sang the role of Amina, Bulotti was Elvino and Corral the Doctor.

"Trovatore" was given on March 1 and brought Alberto Terrasi in the role of Count di Luna. Ludovico Tomarchio impersonated Manrico, Nona Campbell made a commendable Azucena and Florence Ringo was the Leonora. "Lucia," on the following night, introduced a new tenor in the person of Luis De Ibarquen. Armanda Chirot was the most pulchritudinous Lucy within memory and won an ovation with her Mad Scene. Corral, Dragoni, Lanfranchi, Laura Cioni and Emilio Rovegno completed the cast.

"The Masked Ball," the second novelty of the season, presented three opera debutantes capable of outstanding achievements. Audrey Farncroft took the role of Oscar. Miss Farncroft, who is in private life the wife of Alexander Fried, music critic for the San Francisco Chronicle, gave a scintillating performance. May Taylor Elliott scored as Ulrica and Olive Richards made an effective Amelia. Tomarchio, Dragoni and Corral headed the male contingent.

March 5 brought "The Barber of Seville" with Terrasi in the title role. Miss Chirot was a charming Rosina. Others in the cast were Vincent Caccarelli, Giulio Cortesi, Corral, Jeannette Stock and Evaristo Alibertini. "Rigoletto" on March 7 brought Audrey Farncroft as Gilda a marked ovation. Raymond Marlowe made his debut in the role of the Duke. Dragoni sang the title role and Nona Campbell was effective as Maddalena.

Adela Reyes, Florence Shennan and Luis De Ibarquen shared honors in "Cavalleria" and Gladys Young, Tomarchio and Dragoni were successful in "Pagliacci" at the closing performance on March 9.

The chorus of the company was well drilled, the ballet, under the leadership of Raoul Pause, unusually good, and the orchestra of symphony members was as effective as its size permitted. Arturo Casiglia directed all performances with untiring energy and enthusiasm. That the Pacific Opera Company will be subsidized by the municipality is now practically assured.

MARJORY M. FISHER

Chicago Theatre Rumored for Auditorium Site

CHICAGO, March 16.—The Erlanger Amusement Enterprises, Inc., founded by the late A. L. Erlanger, plans to erect a new theatre and office building here, to cost several million dollars. Though the exact site is not yet determined, there is said to be a possibility that the structure will replace the old Auditorium Theatre.

A. G.

Columbus Symphony Gives Concert

COLUMBUS, March 20.—The second concert of the Columbus Symphony's season was given in Memorial Hall on March 9. Earl Hopkins, conductor, led the Overture to "Die Schöne Galathea" by von Suppe, Schubert's "Unfinished" Symphony, and two Grieg numbers, "Der letzte Frühling" and "Varen." Two soloists were heard. Edith Perkins Konkright sang "Casta Diva" from "Norma," and Marguerite Deer Oman performed Godard's Piano Concerto in A Minor. This was the best work achieved by the orchestra to date.

ROSWITHA CRANSTON SMITH

Philadelphia to Give "Masked Ball"

PHILADELPHIA, March 20.—The eleventh in the series of twelve performances by the Philadelphia Grand Opera Company at the Academy of Music this season will be Verdi's "Masked Ball," on the evening of April 10. Faina Petrova, Russian contralto,

will make her first appearance in Philadelphia. The cast will also include Bianca Saroya, John Charles Thomas, Alexandre Kourganoff, Ivan Steschenko, Henrietta Horle, Beniamino Grobani, Abraham Robofsky, Alfred De Long and Daniel Healy. Emil Mlynarski will conduct, and Wilhelm von Wymetal, Jr., will stage the production.

PLAN BACH CONCERTS

"Art of Fugue" to Have New York Premiere Under Stoessel

Following performances in Washington and in Boston earlier this season, Bach's last work, "The Art of Fugue" will be given its premiere in New York by the Juilliard Graduate School String Orchestra, under Albert Stoessel, in the Town Hall on the evening of April 11.

For this event the orchestra will be augmented by members of the Institute of Musical Art, who will play the wind and brass parts. The arrangement for orchestra by Wolfgang Graesser will be used.

The composer's B Minor Mass will be sung in its entirety, under Mr. Stoessel's baton, by the New York Oratorio Society, in Carnegie Hall on the evening of May 5. The soloists will be Mildred Faas, soprano; Merle Alcock, contralto; Arthur Kraft, tenor, and Norman Joliffe, bass. A symphony orchestra and an organist will assist in this performance.

Both these concerts will be given in association with the Bach Cantata Club. The Mass will be sung in two sessions, starting at 7:30 o'clock, with a half hour's intermission at nine.

ORCHESTRAS HEARD IN PHILADELPHIA

Horowitz and Chasins Are Soloists—School Players Hailed

PHILADELPHIA, March 20.—Ossip Gabrilowitsch divided his Feb. 21-22 Philadelphia Orchestra program with Vladimir Horowitz, who played the Brahms Concerto in B Flat, No. 2, to an exceptional accompaniment by conductor and men. The pianist's playing especially was poetic in the songlike slow movement. The orchestral numbers were a sympathetic reading of the Haydn Symphony No. 12, and a very impressive one of the "Leonore" Overture, No. 3.

The orchestra played again on Feb. 24 for the Philadelphia Forum. As a memorial for the late Edward Bok, the two "Elegiac Melodies" of Grieg were given. Mr. Bok was the inspiration through which the Forum was established. The Franck Symphony in D Minor and the Second Hungarian Rhapsody of Liszt were the other symphonic numbers. Abram Chasins played his Concerto in F Minor, given by the orchestra under Mr. Stokowski a season ago.

The Symphony Orchestra and Choral Society of the Young Men's and Young Women's Hebrew Association gave a public concert in the Association building under Louis Kazze, the new director of music there. The young men and women of both organizations gave an excellent account of their training. The orchestra played the Schubert "Unfinished" and the "Stradella" Overture of Flotow and accompanied the chorus in Gade's "The Erlking's Daughter."

National School Orchestra Hailed

The National High School Orchestra made its first appearance here on Feb. 27 at the Metropolitan Opera House, in a concert sponsored by the Philadelphia City Bureau of Music, of which Clara Barnes Abbott is chief. Mayor Mackey made an address of appreciation. A scholarship in the orchestra was presented to a Philadelphia boy, George Holm, of Frankford High School. Dr. Herbert Tily, chairman of the Municipal Music Commission, delivered the address of welcome. An immense audience greeted the nearly 200 young players who, under Joseph E. Maddy, gave a very ambitious program, including the "Pathétique" Symphony, Liszt's "Les Préludes," some smaller pieces and Ernst Bloch's epic rhapsody, "America," which won the MUSICAL AMERICA prize a few years ago. The young players were very felicitous in their rendering of the last work.

W. R. MURPHY

Goldman Band to Give Series in New York

The thirteenth season of Goldman Band concerts will be given in New York during June, July and August, under Edwin Franko Goldman. The series is the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim. The season of ten weeks will include seventy concerts, forty of which will be given in Central Park on Monday, Wednesday, Friday and Sunday evenings, and thirty at the University campus on Tuesday, Thursday and Saturday evenings. The season will open in Central Park on June 16 and close on Aug. 24.